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Billboard

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Elvis Evokes Worldwide Death Date Tributes

Radio Forum Probes Marts

NEW YORK The 11th annual Billboard International Radio Programming Forum opens this week with a stellar lineup of top executives from both the radio broadcasting and recording industry, meeting head-on to probe challenging issues.

After an opening day on Wednesday of registration and a cocktail party the Forum gets down to business Thursday with a keynote opening address by Warner Bros. executive vice president Stan Cornyn.

The roots of radio will then be traced next by an all-star panel under the heading "The Impact Of Radio Today And How It Got There." Participating will be consultant George

(Continued on page 26)

The anniversaries of Elvis Presley's death on Aug. 16, 1977, is being marked in the U.S. with special radio tributes, a fan convention in Las Vegas, special ceremonies and activities in Memphis, his hometown, plus overseas remembrances. All of these activities are detailed in this issue. The first story appears below. Others appear on pages 16, 18 and 75.

By RAY HERBECK JR.

LOS ANGELES—Major market radio stations will unleash a tidal wave of Elvis Presley programming to mark the first-year anniversary of the singer's death Aug. 16, 1977, according to a Billboard survey.

However, a change in programming tone indicates a general

(Continued on page 16)

Firm Bows 'Custom' Tapes

By JOHN SIPPLE

LOS ANGELES The ability to custom create one's own cassette or 8-track is the central idea behind "Sound Choice," a service of Franklin Industries. For \$7.98 the customer via mail order can select the 12 singles of his choice and have delivered his custom created tape package.

Initial product offered is from ABC Records, 100 hits being pitched via a full page ad in People Magazine, 300 offered via two pages in TV Guide.

Consumers are urged to send in 50 cents for a 1,200-selection

(Continued on page 74)



TOBY BEAU is the brand new rock and roll band that's composed of (l. to r.) Rob Young, Ron Rose, Danny McKenna, Baldo Silva and Steve Zepin. Their smash single, "My Angel Baby" (RCA PB 11255), from their hit album "Toby Beau" (RCA AF11 2771), is shaking for it!

(Advertisement)

ASCAP IS PLAINTIFF

1st Jukebox C'right License Suit In N.Y.

By ROBERT ROTH

NEW YORK ASCAP has filed its first suit against a jukebox operator for failure to comply with the licensing requirements of the new U.S. Copyright Act.

Seven publisher members are listed as plaintiffs in the suit filed in the U.S. District Court for the Southern District of New York.

Although only one jukebox is involved, five corporate and two individual defendants are named. The jukebox, located at a restaurant called Cafe 72 at 304 305 E. 72d St., Manhattan, was alleged to have been furnished by Paramount Automatic Machines Corp. and four other firms all of whose names began with Paramount.

Individual defendants, Carmen Brachena and Harry Kolodny, are alleged to be presidents of the firms.

Section 116 of the law, which took effect Jan. 1, 1978, provides for a compulsory license for jukebox operators providing the operator registers the box with the Copyright Office, pays the required fee of \$8 and displays the required certificate on the box, "in a position where it can be readily examined by the public."

(Continued on page 87)



TURN ON TO SWITCH—Motown's newest supergroup. Aptly named for their individual ability to play a variety of instruments and switch lead and background vocals, Switch is creating a major sensation with their charted single "There'll Never Be" (G 71598) from their debut album "Switch" (G 758081). Switch—turn 'em on! On Motown Records and Tapes.

(Advertisement)



Watch out for Kenny Loggins.

His new album, "Nightwatch," features the smash single "Whenever I Call You 'Friend'."

It's a duet with Kenny and a fabulous, famous female singer.

And, of course, you know to watch out for Kenny on his tremendous tour.

On Columbia Records and Tapes.

Produced by Bob James. A Tappin' 24/7 Production.



© 1978 CBS Inc. All rights reserved. "Nightwatch" and "Friend" are trademarks of CBS Inc.



HOLD ON...

For dear Life!

Paul Jabara wrote Donna Summer's #1 giant hit, "Last Dance," starred in the summer's comedy hit, "Thank God It's Friday" and now to follow up his brilliant album, "Shut Out," Paul's 2nd album has arrived . . .

And it's just a matter of time

KEEPING TIME

by
Paul Jabara
on
Casablanca Record and FilmWorks
Produced by Bob Esty



Casablanca
Record and FilmWorks

CBS Envisions ASCAP, BMI TV Licensing Bypass

By MILDRED HALL

WASHINGTON—A CBS brief submitted to the Supreme Court last week boldly envisions a future bypass of ASCAP and BMI licensing of television networks. CBS says this could happen if the high court leaves unbanked a 1977 U.S. Appeals Court decision that disbarred licensing committees "price fixing" unless per-use option is included.

CBS asks the Supreme Court to reject certain petitions of licensors ASCAP and BMI for review of the Appeals Court ruling. The network pictures an end to the "price fixing" of blanket licensing, and therefore a "competitive marketplace" for music licensing of tv networks.

Petitioning licensors ASCAP and BMI were shocked by the 1977 Appeals Court overturn of an earlier favorable U.S. District Court decision in New York, considering blanket licenses from any price fixing stranglehold.

The licensors' briefs, submitted earlier to the Supreme Court, say the Appeals Court decision would in effect disrupt all music performance licensing at home, and ruin the structure of international music exchange.

CBS wants to have the present licensor "cartel" struts removed with network music licensed by direct negotiations with publishers in the same manner as mechanical fees, sheet music, performance rights for music in movies and other uses.

The CBS brief admits that if the injunction it seeks results in such direct negotiation, there are no facilities presently in existence for processing. The injunction would have to be deferred long enough to permit their creation.

CBS denies the ASCAP charge that the network has refused to pay licensing fees on uses since March 31, 1978. CBS says it wants to pay, and has offered to make voluntary payments, "but on a different basis" from the licensors' extortive system. "CBS says ASCAP rejected the offer."

In conclusion, the network says the timing is wrong for a Supreme Court appeal because the lower court has yet to act on the "relied" aspect of the CBS injunction case against the licensors.



Bilboard photo by Brian D. McLaughlin

PICTURE DISKING—A technician works at the new manufacturing process for making picture disks of "Sgt. Pepper's Lonely Hearts Club Band" at Harold F. Dague's pressing plant in Southern California. Capitol Records is making a substantial number of the original Beale LP commercially available in this configuration.

4 Labels Tackle Task Of Turning TV Acts Tuneful

By ADAM WHITE

NEW YORK—The task of turning television talent into credible recording stars is occupying the attention of four labels this summer.

Each is aware of the difficulties involved—prime time popularity on small screen does not automatically translate into disk sales—and is attempting to overcome them with custom-built promotion efforts.

- Leading the pack is Capitol with "Charlie's Angel" Cheryl Ladd, whose album bows on Billboard's Top LP & Tape chart this week, and whose single, "Think It Over," climbs to a stardust 48 in its fourth week on the Hot 100.

- RCA is busy working Kristy & Jimmy McNichol, teen stars of ABC-TV's "Family," and the syndicated "Hollywood Teen" series respectively, with their "He's So Fine" 45 (currently up to 70 on the Hot 100) and an album containing that hit.

- Epc is boosting Lynda "Wonder Woman" Carter with her label debut, "Portrait," spearheaded by a single, "Toto."

- And Venture Records, the new outfit formed by veteran producer Tony Camillo and personal man-

(Continued on page 75)

Tribunal Issues Jukebox Rules 2-Step Process For C'right Owners To Get Royalties

WASHINGTON—The Copyright Royalty Tribunal has set out proposed rules for music owners entitled to jukebox royalty from the compulsory licensing royalty pool to be distributed by the commission.

The proposed rule requires a two-step process.

In the month of January of each year, starting in 1979, copyright owners and music licensors would

file only statements identifying them as bona fide claimants.

Required are name and address, and an agreement to accept Tribunal distribution decisions, even in case of judicial review permitted under the law, to be made on the basis of the record before the Tribunal.

Claimants can file singly or jointly, and performance rights societies would not have to include

separate lists of members entitled to shares. No financial statements of shares are needed at this stage.

By Nov. 1 of each year, those who filed in January can put in their claim for a proportionate share of the royalty pool. The claim must have "support and justification," plus whatever special information the Tribunal may require by regulation or order.

If a general agreement on sharing is reached among the parties in the period between the January filing and the Nov. 1 deadline for royalty claims (as Congress had hoped) claimants could skip the justifying information.

The last possibility seems pretty remote, as Tribunal chairman Tom Brennan points out. As of now, the Tribunal sees little prospect of such agreement being reached.

The Tribunal's proposed rule at this stage takes no stand as to what the best evidence for claiming music share based on jukebox play will be.

ASCAP and SESAC claim that random surveys would be the best evidence which they feel should be based on actual performance.

BMI would be willing for distribution to be made on the basis of weekly trade paper charts rating music popularity.

MILDRED HALL

NARM Orders Feasibility Survey Of Bar Coding Use

By ALAN PENCHANSKY

CHICAGO—A significant step toward record industry bar coding implementation was taken last week by the National Assn. of Recording Merchandisers with the commissioning of an outside consulting agency to prepare a major feasibility study.

According to Joe Cohen, NARM executive vice president, the association will distribute a universal product code manual for the record industry at the end of 1978, and dramatize the findings of the report in an audio/visual presentation at next year's convention.

The study will include a broad ed-

ucational introduction to bar coding as it applies to the industry, at the same time that it lays groundwork and maps out actual industry applications with cost estimates, Cohen stated.

The decision to commission the study, Cohen says, was prompted by the industry's slowness to come to grips with bar coding—a technology that he says will have "far-reaching" implications for all segments of manufacturing, wholesaling and retailing operations.

"We're all aware of it but we're not going anywhere," observes Co-

(Continued on page 86)

NARM Beefs Up Pursuit Of Black Dealer In Meets

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Recording Merchandisers is intensifying its pursuit of Black dealers into its fold through special programs, reports Joe Cohen, executive vice president of the organization.

NARM has invited more than 200 dealers to its 18 regional meetings now in progress. "We had a list of dealers compiled last year from our meetings in Boston, L.A. and Chicago and have added to it," says Cohen. "We are recommending by manufacturers," Cohen says. "Many of them are dealers we have never contacted."

The manufacturers advisory committee of NARM established a subcommittee which works with Cohen on the development of the list of dealers. Members of the group include Oscar Feldt, WEA, LeBaron Taylor, CBS, Tom Draper, Warner Bros., and Ron Moseley, formerly of RCA.

"We have sent these retailers a

(Continued on page 75)

U.K. RADIO GROWTH PLAN

By NICK ROBERTSHAW

LONDON—Many more local radio stations will be on the air within the next five years in the U.K. That is the prospect held out by the British government's recently published White Paper, and both the Independent Broadcasting Authority and the BBC are ready with plans and locations. At least one new station could be operational by Christmas 1979.

The White Paper calls for a working party to be set up as a matter of urgency to discuss locations, frequencies and other details. IBA representatives will negotiate with BBC officials under the chairmanship of the Home Office.

IBA disapproval at not being asked for the fourth television channel has been softened by the White Paper's endorsement of its activities in the local radio field. The Author-

(Continued on page 68)

WEISER WANTS 'FAIR SHARE'

SESAC Will Launch Pop Drive With Office In L.A.

By RAY HIERBECK JR.

a vigorous gospel/religious and country staff in Nashville since 1964, Weiser says.

"But although Ed Weiser has worked as our field representative out of his home in L.A. for many years," he continues, "we have not had until now an active affiliations manager—or a place out of which one could operate."

Weiser will continue to work with licensees in the 11 western states, but now from the new location on Sunset Blvd.

Recruiting new talent in the form of writers and publishers and work-

ing with talent already affiliated with SESAC will be Kathy Cooney.

"Eventually, we'll have a full staff in the office," he says. "But for now, Kathy will also pretty much be manager. Right now we just want to get an office moving."

Weiser points out that within the next few months "some substantial affiliations in the pop field" will be announced by SESAC, and he feels it essential to have a "physical presence" in L.A. as a result.

"Of course, we have had affiliations on the West Coast for some time," he adds, noting they are pri-

marily in the gospel or religious fields, in which he claims SESAC is number one among rights organizations. "But in movie and pop, it is a must to open an operation here."

Weiser says the move is his first major action since being elected president last April, following his entry into SESAC as a consultant in January. Previously, he was a senior vice president of Polygram-U.S. and president of Chappel Music 8½ years.

"We're not out to buy up the world," he concludes, "but simply gain our fair share of the market."

LOS ANGELES—Symbolic of SESAC's determination to move more heavily into contemporary music is the opening here within a month of a West Coast regional office for the performing rights organization.

"The pop field is certainly 75% to 80% concentrated on the Coast," explains SESAC president Norm Weiser, "so we need a physical presence here as a key part of our move into this area."

SESAC has maintained headquarters in New York since its founding in 1931 and has supported

Bonnie's 9 To 10 Million Performance

Swells List Of Charted Hits To 302

NEW YORK—Ninety-one new-comers have joined BMI's honor roll of million performance songs, according to the organization's latest survey, which runs up to and includes June 30, 1977.

They bring the total of tunes which have stacked up one million-plus radio and television performances to 302. Previous survey ran to June 30, 1976.

Figures are determined from logged reports of some 500,000 hours that are annually submitted by U.S. radio and tv networks, plus local AM and FM outlets.

BMI, which has licensed more than one million songs since its 1940 inception, has published a new brochure containing the 302 contenders by title, composer(s) and publisher(s).

The latest million-performance titles include such vintage works as "To, No, No," "Baller," "The Jack," "Song Of The Islands" and "I Wonder Who's Kissing Her Now," alongside some recent compositions like "I Can Help," "Candida," "Mandy" and "When Will I See You Again."

Leading publisher among the 91 is Chinnichapell Music Inc., with nine songs, followed by E.B. Marks with six.

Leading songwriter is Elvis Presley, who has co-composer credits on three titles, two with Otis Blackwell ("Don't Be Cruel") and "All Shook Up" and one with Vera Matson ("Love Me Tender").

Other twin-titles include Kenny Gamble and Leon Huff, Paul McCartney (one tune co-written with Lennon) and Antonio Carlos Jobim.

Surveying the entire 302 BMI-licensed works, Paul McCartney leads with four dozen, John Lennon with 11, Norman Gimbel with nine and Paul Simon with seven.

The achievement of one million performance means that a song of an average three minutes in length has been on the air at least 50,000 hours.

The new listing of one million performance songs represents well over 15 million hours of airplay.

Finally, among the songs must recently added to the BMI list is "Living Home," co-written by Lionel Hampton. At this year's Newport Jazz Festival salute to Hampton, BMI president, Ed Kramer made the special award presentation before a sellout Carnegie Hall crowd.

Hampton then announced the one-million-and-first performance of the tune, and swung into the standard to close the evening.

MCA Sues Tucker, Asks An Injunction

LOS ANGELES—MCA Records is suing artist Tanya Tucker for breach of contract while seeking an injunction to enjoin her from recording for another label.

The suit, filed in Los Angeles Superior Court, alleges that Tucker failed to deliver her sixth album to the label by the due date in December.

Tucker has a five-year contract with MCA calling for her to deliver 10 albums during that time. She was given a guaranteed non-returable advance of \$1.7 million for the 10 albums, according to the suit.



Platinium Kiss—Dennis White, right, Capitol Records vice president of marketing, presents Bob Welch with a platinum disc for his "French Kiss" LP. The presentation took place during a backstage party after Welch's set at Dallas' Cotton Bowl.

Pickwick Deal Irks L.A. Webs

LOS ANGELES—Two major record-type retail chains, Peaches and Tower, have informed independent record labels they must find a way for them to buy their wares from a source other than Pickwick, which replaced MCA Distributing as a local distributor here last week.

Neither Tom Heiman nor Russ Solomon, bosses of Peaches and Tower, respectively, want to deal with Pickwick from Los Angeles, where each chain buys for centralized warehousing points here for Peaches and in Sacramento for Tower.

Heiman fed Pickwick's retail outlets are competition.

"We are one of the largest. They are too," Heiman states. "We used filling orders with Pickwick in Atlanta and St. Louis. There were problems. We would have to provide Pickwick with vital information which we feel is classified as far as our retail competition goes. They'd learn about our operation through obtaining otherwise confidential credit information. They'd learn more of our volume."

Heiman says that he and Frank Miro, his vice president in charge of retail, could exist without Arista, London, the Fantasy family, Private Stock, Mushroom and Motown, which they estimate represent around 10% to 12% of their volume. But they much prefer to stick there and the other independent lines represented in California by Pickwick.

Heiman points up the contractual pit Peaches has done in building acts. He sees a cutoff of such independent label cooperation unless he gets the merchandising displays, advertising allowances and general cooperation that comes from a healthy distributor relationship.

Quoted as to why they can't deal with a distributorship like Record Merchandising here or Alta or Associated in Phoenix, Miro and Heiman point out the distance factor in regard to Phoenix and the fact that Record Merchandising here can't handle an account as big as Peaches, which has grown in three years from three to 31 stores nationally.

Like Solomon, Heiman stresses his advantageous relationship with independent labels. He cites the mutual innovation which so many of them have provided. "We are merchants, we want every label available in our hub," Heiman says.

And we need a distributor nearby so we can cover all 31 different pho-

Guilty Plea Made By Motown Officer

LOS ANGELES—Motown vice chairman Charles Rohmold last week pleaded guilty here before a U.S. District Judge to a single count of tax evasion, admitting he knowingly failed to declare more than \$140,000 in taxable income in 1972.

Rohmold had been indicted by a Federal Grand Jury in March on two counts which charged he did not pay taxes on more than \$236,377 in taxable income from 1972 and 1973. He pleaded innocent at the time to both counts.

He faces sentencing Sept. 15. Maximum possible sentence is five years and a \$10,000 fine for one count.

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Executive Tractable

Arthur Bruno named vice president, manufacturing and engineering, for CBS Records International, New York, moving over from technical director at CBS Records Manufacturing, Danbury, Conn. ... Andrew Wickham becomes vice president and director of country music for Warner Bros. Records and will base in Los Angeles. He was director of country music for Warner Bros. Records previously and also an after staff producer.

George Brown resigns as vice president and general manager of Lifesong Records, New York, to set up his own personal management company there. ... Bob Rifkin and Jim Bejo appointed to the newly created posts as managers of RCA Records New York and Los Angeles branch sales offices, respectively. Former was manager, pop product merchandising, latter was sales manager at the L.A. branch.

Stephen Feldman and Bonnie McCavay are named to new positions as managers, branch sales, in the two cities. Feldman was sales manager, New York, and McCavay was a sales representative. Kenneth Moore becomes vice president and general manager at the CBS Technology Center, Stamford, Conn., moving over from director of advanced technology. He succeeds Benjamin Bauer, who retires after 21 years, though he will continue to consult in A&M Records and scientific fields by his own engineering and consulting firm, Audio-Metrix Laboratories, in Stamford.

Bill Craig promoted to the newly created position of vice president of field activity, special markets and records, Los Angeles, and will work out of both Los Angeles and Detroit. He was previously director of promotion, special markets. John Smith is named vice president of promotion, special markets, and will base in the home office. Previously he was vice president of marketing for At Home Productions and was director of marketing for the Blue Note division of United Artists.

Frank Urlich named controller for Alamo-Living Music Publishing in Los Angeles after having been a controller for Warner Bros. Music Publishing. Larry Bronstein named national promotion director in A&M Records in Los Angeles. With the label eight years, he was previously assistant national promotion director.

Norman Kunin named vice president of finance for Butterfly Records, Los Angeles. He joins the label as a financial consultant advising companies in real estate development and in securities and the stock exchange. Additionally, Barbara Jefferson becomes national sales promotion director, moving from United Artists where she was national promotion administrator.

Jeff Lyman promoted to director of pop adult promotion at MCA Records, Los Angeles. In addition, he will handle the responsibilities of West Coast liaison for the newly formed MCA Nashville operation. Bruce Ravid appointed manager of West Coast talent acquisition at Capitol Records, Los Angeles. He will act as art contact for international acts and as the label's in-house liaison with international acts as well as for several domestic artists. He has been with the label five years.

Bonnie Simmons, with K&S in San Francisco nine years in a variety of posts including music director, national sales promotion director for Warner Bros. in Los Angeles.

Gerry Shannon appointed Eastern art and development manager for Warner Bros. Records, and will base in New York. Prior to her appointment she was music director for WURL in New York.

Fred Weisman appointed Eastern Regional promotion manager for Polydor Inc., basing in New York. He was formerly the New York local promotion manager for the label.

In addition, Phil Stanley named Southeastern regional promotion manager for Polydor Inc. He was formerly Nashville local promotion manager for the label.

Shorel Bubby named regional promotion manager, West Coast, in CBS Records black music marketing division, Los Angeles. He moves from a similar post with Atlantic.

Cesar Hancock takes over as regional promotion marketing manager, Southeast, for the division, basing in Dallas. He was a local promotion manager for the company in Houston.

At Candy Stimp Records, Freeport, N.Y., Bernard Keel named board chairman, from president, with Stan Gecht assuming the presidency as chief operating officer.

Sept. 1 He had been Eastern regional sales manager for Capitol Magazines. Robert Silver named Southeast regional director of secretary-treasurer. ... Rob Silver named Southeast regional director of secretary-treasurer. ... Rob Silver named Southeast regional director of secretary-treasurer.

Ken Calvert is regional album promotion manager, Midwest, for Columbia Records, based in Chicago. He was a local promotion manager for Portrait in Detroit at Tomlin.

Bernard becomes director of college promotion and artist development assignments for 20th Century-Fox Records. George Gies is national black promotion director at Voyage Records, New York, switching from independent promotion duties for Philadelphia International and other labels.

George Gies is national black promotion director at Voyage Records, New York, switching from independent promotion duties for Philadelphia International and other labels. He joined the label's San Francisco office two years ago as promotion manager and will continue to locate in that city.

Radio approves of The Motors.



Not only do they approve, they told us in no uncertain terms what the new Motors single should be. Since we strenuously approved of their selection, we sent them "Forget About You" on a rush-release. And now, it's being played across the dial with the approval of listeners from all over the country.



"Approved by The Motors."
Featuring the memorable hit "Forget About You."
On Virgin Records and Tapes.

Sound Unlimited/Mile Hi

DATE: August 12, 1978
TO: Lee Hartstone - Warehouse
Jerry Moss - A & M Records
FROM: Noel Gimbel
CC: The Industry

Congratulations to both Lee Hartstone & Jerry Moss for their outspoken views on the ills of our business. It is time that the leaders of our industry felt free to speak out:

- 1) We need bar coding now.
- 2) We want quality pressings.
- 3) Piracy must be eliminated.
- 4) Stop the sale of D.J.'s.

Now is the time for CBS, WEA and Polygram to put some of those profits back to work to accomplish the above.

We're in the age of platinum, why not get the lead out?

Noel Gimbel, President



HIS BASH—Barry Manilow, right, observes the "human sculpture" which greeted guests to a bash Arista threw at the St. Regis Hotel to honor his two SRO nights of concerts at Forest Hills. Label president Clive Davis also enjoys the platinum club models.

Unichappell Music Is Sued By Ohio Players

By JOHN SIPPLE

LOS ANGELES—The Ohio Players' publishing firm is suing Unichappell Music, seeking \$400,000 for alleged miscellaneous violations of their contract with the defendant and an additional \$250,000 in exemplary damages.

The complaint, filed by Eliot Kalchauer of Shelton, Kalchauer & Connor, Chicago, in Circuit Court of Cook County there, on behalf of

Play One Publishing, asks the court to terminate the Players' publishing agreement with Unichappell July 7, 1978, because of the alleged violations. The defendant holds the hinder end Jan. 1, 1979.

The plaintiff contends that without their approval, Unichappell hired a third-party, The Harry Fox Agency, to administer what should be an administrative function, for which the plaintiff allows Unichappell to retain 15% of gross receipts. The pleading alleges that Unichappell wrongfully charged \$9,111.65 for such services by the Fox Agency to their account.

In another precedent-setting charge, the suit claims Unichappell made improper deductions for administration. The Players' publishing wing allege that 30% of all mechanical royalties the defendant collects is due to songwriters who create the compositions. The suit charges that Unichappell has traditionally deducted its 15% administration fee from the entire amount it is paid, while the 15% applies only to the publisher's share of royalties received.

The complaint asks \$51,277.85 for administration fees wrongfully deducted from the writers' share.



FOOD STUFF—Dancer dressed like a hamburger illustrates Manilow's "VSM" commercial medley during the Manilow party.

Arista Bosses Present Product

NEW YORK—Arista Records unveils its fall release with a four-city product presentation headed by president Clive Davis and executives from the label's sales, promotion, advertising and artist relations departments.

The day-long meetings were launched Wednesday (21) in Atlanta, and carry through to New York, Friday (4), Chicago Monday (7) and Los Angeles Wednesday (9). Distributors and Arista staffers are invited to the series of talk sessions and product displays under the banner "SuperSeason."

Davis and executive vice president and general manager Elliot Goldman head the group. Plans call for the Arista staffers to meet with distributors to discuss specifics of the "SuperSeason" program.

Included is product by the Bay City Rollers, Eric Carmen, the Grateful Dead, the Outlaws, Loo Reed, Phyllis Hyman, the Brecker Brothers, Gladys Knight, Mandrell, Norman Connors, Rick Danko, Melissa Manchester, Gil Scott-Heron, the Muppets, the Hudson Brothers, Brand X, Jack Tempchin, Anthony Braxton, Nova, Happy The Man, David Sancious and Breakwater.

Participants will see an audio/visual presentation of the product, receive display materials and a kit containing a baseball shirt, order form, catalog, ad mats, and Volume One of Arista's "SuperSeason" sampler LP.

Hired By Tomato

NEW YORK Tomato Records, which recently released George Santana's first LP in four years, has hired Tommy Raetz TAR Inc. and Mark Krumer of MK Productions to handle r&b and disco promotion respectively for the record.



COOL TIME—Model prances as an ice cream soda during one of the specialty numbers performed at the Manilow party.

N.Y. NARAS: Jiggle Officers

NEW YORK—THE NARAS chapter here has elected eight new governors, re-elected eight more and raised the number of trustees to seven in addition to re-electing the present slate of officers.

Elected to the board for the first time are musicians Pepper Adams, and Lenny Hambro, conductors Ben Lanzarone and Elliott Lawrence, producers John McClell and Larry Morton, singer/songwriter Mucki Grant and arranger Stan Applebaum. Re-elected are Larry Keyes, Helen Merrill, Chico O'Farrell, Richard Roth, Selma Brady, John Hammond, Andrew Kardin and Jay Saks.

Larry Keyes, Bill Levy, Jay Saks and Alfred Vandervliet Jr. were elected to their first terms as national trustees.

Ray Moore was re-elected chapter president. Other officers re-elected were Allan Steckler, first vice president; James Phillips, vice president; Jay Saks, secretary, and Larry Keyes, treasurer.

New Singer For Mercury Parley

CHICAGO—Singer Fonda Feingold will perform Saturday (12) at the Phonimarc/Mercury national promotion meeting here. An album by the singer is scheduled for release by Mercury later this month.

Convening at the Marriott Lincolnshire resort will be the label's entire sales, publicity and a&s staffs, as well as regional and national promotion managers. Mercury informs The convention runs Friday to Sunday (11-13) at the resort hotel north of Chicago.

Tokyo Discos Making Turnaround

By HIARUKU FUKUTARA

TOKYO—With a welcome boost from the movie, "Saturday Night Fever," local discos are making a remarkable comeback as an entertainment favorite among young swingers here.

The turnaround is in marked contrast to about 18 months ago when the disco concept languished and club operators were hard-pressed to make ends meet.

At present, however, all indications are that discos across his city

are attracting record numbers of young entertainment seekers.

The feeling is that "Saturday Night Fever" is playing an important role in attracting young people to the clubs who may not have otherwise been torn on by disco. It is also felt that significant changes in the music format of clubs is helping to draw in broader cross-section of dance lovers.

Initially, discos here played soul (Continued on page 62)

BOSTON TOUR:

8/10 Pittsburgh, Pa. Civic Arena

8/15 Memphis, Tenn. Mid South Arena

8/16 Nashville, Tenn. Coliseum

8/17 Lexington, Ky. Rupp Arena

8/19 Detroit, Mich. Pontiac Stadium

8/20 Buffalo, N.Y. Memorial Auditorium

8/21 & 8/22 Toronto, Canada Maple Leaf Gardens

8/24 Montreal, Canada The Forum

8/25 Ottawa, Canada Lansdowne Park

8/28 & 8/30 New York, N.Y. Madison Sq. Garden

8/31 New York, N.Y. Madison Sq. Garden (Tentative)

9/2 & 9/3 Chicago, Ill. Comiskey Park

9/22 & 9/24 Anaheim, Ca. Convention Center

AUGUST 12, 1978, BILLBOARD

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904	2:45	IN	22	PRAGUE
250	2:50	IN	4	PARIS
815	3:05	IN	13	SYDNEY
310	3:27	IN	5	LIMA
916	3:44	IN	9	TUNIS
830	4:05	IN	8	BANGKOK
617	4:12	IN	12	ROME
2	8:14	ONTIME	1	BOSTON

LOCAL
7:00
TIME

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CBS L.A. Convention Highlights



Columbia group Chicago closes the convention with a performance that brings the audience to its feet.



Columbia's Kenny Loggins



Blue Sky's David Johansen



Epic/Full Moon's Dan Fogelberg



Epic's Cheap Trick



Jamming from left are Columbia's John McLaughlin, Epic's Jeff Beck and Nemperor's Stanley Clarke.



Jack Craig, above, and Don Dempsey, senior vice presidents respectively for Columbia and Epic/Portrait/Associated Labels.



Bruce Lundvall chats with Ron Wood, right, signed to Columbia as a solo artist, and Keith Richards, left, of the Rolling Stones.



Columbia's Barbra Streisand accepts a platinum LP for "Songbird" and an antique table from the label. From left are Gary Klein, Charles Koppelman, Jon Peters, Streisand, CBS Records Group president Walter Yetnikoff, Jack Craig and CBS Records Division chief Bruce Lundvall.



Philadelphia International's O'Jays take a platinum LP for "So Full Of Love" and gold single for "Use Ta Be My Girl." With the O'Jays, left, are the label's Leon Huff, Kenny Gamble and Harry Coombs.



Epic/Cleveland International star Meatloaf gets platinum disks from the U.S., U.K. and Canada for his debut LP "Bat Out Of Hell" and a gold single for "Two Out Of Three Ain't Bad." From left are Don Simpson, Meatloaf, Bruce Lundvall, Walter Yetnikoff, manager David Lee, and Epic's Bob Krummel. Sam



His debut "Eddie Money" LP gets the Columbia artist a gold disk. Looking on from right are national promotion vice president Bob Sherwood, Jack Craig and Walter Yetnikoff.

LAST DANCE

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NBLP 7099



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Original motion picture soundtrack
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A Motown/Casablanca Production released through
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Presley Still Attracting Hordes To Memphis

By ION WHISENHUNT

MEMPHIS—Elvis Presley fans by the thousands are pouring into Memphis to attend memorial shows and Elvis Presley conventions, an Elvis fan festival and to visit the gravesite where he is buried.

Although swarms of fans have been in long lines to visit the gravesite since the beginning of summer, city officials predict 100,000 will be in Memphis next week for various Presley events and to see the grave.

For the month of August alone, officials predict 250,000 fans from all over the U.S. and many parts of the world will make the trek to Memphis.

Vernon Presley, Elvis' father, says 150,000 fans have visited the grave since the site was opened for viewing last year.

The tremendous influx of tourists has widely shocked all hotels and hotels in Memphis.

Robert White, manager of Ramada Inns South, 3265 Elvis Presley Blvd., less than a mile from Graceland, says, "Elvis fans are the best thing that ever happened to Memphis. The next best thing will be the opening of the Elvis museum across from Graceland."

"I would have to say it is better to all these people coming 'til I've taken next door to Disneyland," White boasted. Still, 905 Elvis fans. Businessmen are getting mad because they can't find rooms.

Across the street from Graceland, several souvenir shops have sprung up, selling memorial items and shirts.

parties on black, orange and music records, many Memphis residents and out of town visitors are taking on all sorts of Elvis fan trips.

Ann Hanson can't love one of the pit shows, says 10,000 people a day have been visiting the Presley grave. Before or after visiting, most fans visit one or more gift shops for Presley memorabilia.

The Beef and Liberty Restaurant, across the street from Graceland, joined in the trend. It closed one of its dining rooms last year and converted it into a gift shop. A month ago the owner closed the restaurant, one of the finest in the city, and is converting it into a Presley wax museum.

Delbert "Sonny" West, a long-time friend and bodyguard for Elvis who split with him in 1976, is presenting an Elvis memorial fan club concert at 8 p.m. Wednesday (16) at the Mid-South Coliseum with all proceeds going to a proposed authorized Elvis museum which Vernon Presley, Col Tom Parker, Elvis' long-time manager, and Mayor W.W. Chandler have in the planning stages.

West, a talent and production costs for the show will be donated by friends of Elvis. Every cent of the \$7.50 ticket price and all the donations will go strictly into the museum fund. The city of Memphis is holding.

"They already have donations from Ann-Margret, Dick Clark and

others. When we kick this fund off, it's really going to be people making a commitment from around the world. And later they will be coming from around the world to visit the museum."



FOND REMEMBRANCE—A Presley fan lays a single rose at the base of Presley's marker while visiting Graceland in Memphis.

"I'd be afraid to put a figure on how much can be raised, but the City of Memphis wouldn't have to float bonds to pay for it. It can be sponsored by Memphis and built by Elvis' fans."

West says Memphis performers and musicians would form the bulk

of the show with some nationally known acts.

Charlie Hodge and Dick Grob, two of Elvis' pals, are hosting a three-day Presley convention Friday through Sunday (11-13) at Cook



Billboard photo by Gerry Wood

Convention Center with 65 booths of memorabilia exhibitors. Some Elvis fans and old to specialists will be shown. A part of the convention is an "Elvis tribute" at 8 p.m. Sunday.

And two entrepreneurs have joined forces to sponsor an Elvis film festival Friday through Friday (11-18).

Joe L. Mayes of Dallas, who heads a fund raising committee, and Wallace E. Johnson of Memphis, retired vice chairman of Holiday Inns Inc., have hired a man to run the festival at the Orpheum Theatre. Eighteen old Elvis movies are forming featured. Tickets for each film will cost \$3.75. The two plan to make the festival an annual event to take advantage of the many thousands who will be coming each year during the anniversary year of Elvis' death.

In a recent editorial, The Commercial Appeal, the city's morning daily newspaper, took note of the huge throngs arriving in Memphis for Presley events and called on the city to do more than it is doing. The editorial pointed out that one shortcoming of the city among others, was that there are no signs to direct thousands of fans to Graceland.

As a result, the City Council last week voted to direct signs all over the city to give fans directions to Graceland.

Another commercial enterprise which is underway is the leasing of the building in which the studios of the Sun Record Co. Studio where Presley and other artists began their recording careers.

The building at 706 Union is now under a group named Music City Service Inc. which formerly has been restored to the way it was when Presley recorded there, including the installation of recording equipment.

Presley Evoke National Airplay Flood On Death Date

Continued from page 1

backing away from the musical marathons broadcast immediately after Presley's death, the program on his birthday anniversary July 8.

Instead, leading programmers fear a listener turnout factor has depressed Most cetera saturation within a year not just by radio and print but, most importantly, by television. Yet a consensus sees the enduring phenomenon of Presley's appeal as dictating a need for some kind of observance.

Consequently, stations are developing their own lower key tributes in most instances and avoiding blocks of programming, whether in-house originated or provided by syndicators. Small and medium market outlets, though, still are relying on pre-packaged shows.

"We're doing 'Three-Hour Special' by Drake Chennault originally was put together over 48 hours immediately following the singer's death and aired on 150 stations nationwide. We've since taken out the tributes included at that time," says Jim Kefford, operations manager. "Now, it's more of a timeless show, a lot tighter. It doesn't run on and on. But it covers the entire career."

Kefford says Drake-Chennault purposely avoided promoting its Elvis special in any way, primarily because it wanted to avoid any conflict in markets among the firm's "History Of Rock 'N' Roll."

Consequently, Kefford adds, the Elvis special is anticipated at present time to be aired only in about 20 small and medium markets.

These include WOXY, Ft. Pierce, Fla.; KUBR, Marietta, Ga.; WIAI, Danville, Ill.; KARB, Pine Bluff, Ark.; WKBK, Battle Creek, Mich.; WJLB, Jacksonville, N.Y.; KJH, Iowa City, Iowa; KJH, Boston, Tex.; WKU, Columbia, Mo.; KPFA, Petaluma, Calif.

WIBC, Muncie, Ind.; KSPZ, Colorado Springs, Colo.; and WUFM, Lebanon, Pa.

At present, about 100 stations, according to a direct mail campaign with the 250 or so outlets which originally aired its 13-hour monument, "The Elvis Presley Story," which aired in tribute.

The program is an audio biography which examines Presley's life and includes 160 full-length versions of his hits, according to Tom Rounds of Watermark. The show originally aired in 1971, was updated in '75 and again at Presley's death in '77. No additional changes have been made. Rounds adds:

"At present, about 100 stations have been confirmed to re-air the program. But we're expecting a last-minute flurry. Rounds adds: "With Elvis, you never know. Not too many major markets are running long Elvis tributes, primarily because of the saturation he received in all media last year. We're surprised the response has been as good as it has."

Confirmed outlets include WMC, Memphis; WBI, Charlotte, N.C.; WTRY, Albany, N.Y.; and KORA, Sacramento, Calif. Others are primarily medium and small markets.

Additionally, KNPI in Los Angeles is considering Watermark's show, according to program director Mark Blinn. "We ran it last year and had tremendous response," he explains. "But now we're conducting research. It's like a barometer record. It's difficult to gauge."

KKL, a Los Angeles radio station, "program something," says, "John Sebastian. But no luck of the show. We'll probably concentrate on Elvis' oldies plus cover it through news and public affairs spots, but no more than that."

Los Angeles radio station KTLA, which is also planning a special, says, "We're not sure. We'll probably concentrate on Elvis' oldies plus cover it through news and public affairs spots, but no more than that."

live special Saturday (12) comprised of two hours of Presley music, trivia, listener call-ins and interviews, hosted by DJ Bill Moran.

"We've lined up live book-ups with Sam Phillips, who discovered Elvis," says Moran, taking a break from talk show duties at all-talk KABC only for this special. "We'll also interview Sam's son, Knox Phillips, a modern record producer who'll give it all a different perspective."

Moran will feature Presley's early Sun and RCA releases, interspersed with other hits from the '50s and early '60s.

A major competitive factor for live listeners in Los Angeles, as well as most major markets will be the program.



Elvis Presley: his rockabilly style remains distinct.

ABC Contemporary Network's three-hour show, due Sunday (13), entitled "Elvis Memories," featuring interviews with Presley's former wife, Priscilla Stuart Kils in LA will carry the show.

In San Francisco, KQI and FM (K-FM) will air the ABC program, as will WLS in Chicago. RKO outlets KRCR in San Francisco and WYRK-FM in Chicago will compete with original specials produced in-house, according to sources at both stations.

However, neither station had finalized plans at press time. Both are noted for original generation of specials, particularly KRCR. Under guidance of Dave Sholin, now KKO national music director, the outlet conceived, wrote and produced the original Beatles special eventually aired throughout RKO and now available on the market.

In New York, WABC will carry the Network's show. Competing will be WNEW which, according to program director Dean Teller, "will probably be airing a million dollar weekend of Elvis' hits."

Weekends at WABC usually focus on a given year of oldies. Teller adds: "We'll probably call it 'The Elvis Years' and play his own hits, all night, with more attention than usual during daytime. We may also run a syndicated series of interview vignettes."

Additionally, WBSB-FM in New York, an oldies station, will re-broadcast its eight-hour tribute show containing 152 Presley hits commencing at 5:28 p.m. Aug. 16, and running "to the moment" when WBSB announced the singer's death one year ago, a release states.

However, such large segments of blocked out time are rare. The day after Presley's memorial, Philadelphia's WYRK-FM will air a Presley special, as will Watermark's program sev-

eral times and says other outlets there have broadcast Drake-Chennault's program.

"I don't think we'll run it this time, though," he says. "I don't think anybody but Presley fans can handle much more. We'll probably run some commercial reminders more than that but not the entire show."

Most common programming block is three hours. At WROR-FM in Boston, p.d. Paul Ward and music director Jim Grant have put together a three-hour show, called "Long Live The King," set for 8 p.m. Aug. 16.

It will feature previously un-aired interviews with Presley and friends, particularly in Memphis, as well as Watermark's marathon series, which WROR aired last year.

Southern stations predictably are concentrating more heavily on Presley, particularly in Memphis, where WIBO plays "something large." But still the trend away from long blocks of airtime continues. In Atlanta, WQXI-FM will have some musical salutes to Elvis, but no long drawn out memorials," says p.d. Don Benson.

"We had adverse response last year when we did long specials the day he died and the afternoon. There was such a huge amount of publicity," says Benson. "that it eventually offended people."

"I wouldn't be surprised if a lot of stations, while doing some kind of remembrance, will at the same time this year back away from anything in the way of block programming."

Even in Atlanta, which carries national Presley memorabilia, there is an avowed Presley "fanatic" in the form of Jim Howley, an arranger comparatively low level in Presley's "A Tribute To Elvis Presley," the hour-long tribute aired on a new LP, "To Elvis, Love Still

(Continued on page 35)

Rufus/Chaka Khan

"BLUE LOVE"

AB-12390

The new hit single from the Album

"Street Player"



AA-1049

Produced by Rufus and Chaka Khan

WAX & RHYTHM PRODUCTIONS

FROM THE ALBUM

STREET PLAYER



STEREO
SAC 30 070



Polystyle Power: Polystyle Distributing executives unveil their fall marketing program in New York with Jon Peisinger, vice president of marketing development, presenting the "World Of Music" theme.



Top Man: President John Frisoli offers the keynote speech during the summer management meeting.



Detail Time: Jack Korman, sales vice president, left, Rick Blewiss, national singles director and Bob Cappello, finance vice president, present greater details.

NO BIG ELVIS HOOPLA

Restraint the Byword in U.K.

LONDON—After Elvis Presley's death in August last year, RCA earned industry respect with a commendably restrained approach to the marketing of the singer's large catalog, demand for which rocketed overnight. This year the company maintains the same attitude.

No special promotions, releases or tributes are planned for mark the anniversary of Presley's death. Instead, RCA continues to get on with the job of meeting the still enormous demand for his music.

In the last year, 11 Presley singles have charted in the U.K. They include "All Shook Up," "Jailhouse Rock," "My Way," "Return to Sender," "Wooden Heart" and currently "Don't Be Cruel." 23 years after it was recorded.

No album reissues have been necessary since virtually no Presley recordings have ever been deleted. Fourteen LPs charted between August 1977 and the end of the year, among them "Blue Hawaii," the "Sun Collection," "Picture Of Elvis" and "Welcome To My World."

In 1978, the list has lengthened to include "He Walks Beside Me," "Hello Hawaii" and the first volume of the 50th session. At the moment

there are five Presley albums in the U.K. Top 200.

This is a performance matched by very few living artists. In total, Elvis has sold more than one million singles and two million albums in the last year in the U.K. alone.

Notes an RCA spokesman "We are aware the Presley catalog still has an enormous appeal. He is still one of our most important artists, and he sells an awful lot of records."

Assistance in preparing this story provided by Nick Robertson in the U.K., Henry Kahn in France and Wolfgang Spahr in West Germany.

"We do have the NBC-TV show album due out in mid-August, which is a reissue, and we have a poster display campaign running in 250 shops through August, but those are normal activities. We have no immediate plans to release the 'Presley Sings To Children' album here, and what special coverage there may be of the anniversary will come from outside the company."

The BBC, for instance, is showing its "Elvis On Tour" film again on Aug. 16, and probably all the national papers are planning spreads

of some sort. Similarly the industry in Elvis mementos continues to thrive."

In France, RCA France is preparing to release 15 Presley singles to commemorate the first anniversary of the singer's death. In addition, three Presley albums will be released in September. RCA is also releasing the Canadian tribute album for the first time in France.

French television will screen a special commemorative program, which will include the NBC Presley special Tuesday 115) the first time the show will have been screened in France. The following day, the third television channel will also do a Presley tribute, including a showing of "Jailhouse Rock."

In Germany, radio and TV stations will be featuring special programs Wednesday 116) to mark the first anniversary of the death of Presley. Some radio stations like the Deutsche Welle in Cologne, will be presenting four-hour programs of Presley records. German TV will screen "Aloha From Hawaii" and other stations will produce special programs on the music of Presley.

RCA Germany reports that sales, (Continued on page 67)

Vegas Elvis Festival To Draw 40,000

By HANFORD SEARL

Hilton entertainment director Dick Lane.

"In connection with the summer festival, the Hilton Showroom, where Elvis appeared on a regular basis for eight years, will be formally dedicated to the memory of the late star," reports Barton Hilton, hotel president.

A life-sized bronze statue of Presley, created by Carl Romaneli, will be unveiled at ceremonies Sept. 8, Hilton added.



Elvis in Vegas: his marble no in

Robert Summer, president of RCA Records, who will attend the event to present Vernon Presley with three platinum and 15 gold albums, representative of Elvis' mark on the world of music.

Some 3,500 tickets will be sold on a first-come, first-served basis for each day and are good only for one 24-hour period, say hotel officials. About three-quarters of the 45,000 square foot convention space is expected to be set aside for 2,300 theatre seats.

The remaining area will include rented exhibit and souvenir booths, purchased by convention delegates, and firms coordinated by 14 Las Vegas, Colubus, Ohio. A swap meet, carnival type atmosphere will prevail.

The special multi-dimensional show is expected to be shown twice nightly in the new pavilion, which Elvis was scheduled to open last fall.

Part of the proceeds of the event are being donated to an educational program at a local hospital, a local school system, and a local community center.

At the event there will be three Elvis-type impersonators appearing on stage, and a radio station carrying the event on the Silver Band Star.

LAS VEGAS—More than 40,000 Elvis fans are expected for the first week of the summer festival "Elvis Alive" at the Las Vegas Hilton next month.

According to hotel officials, room reservations were 70% filled as of Tuesday 11) with ticket sales setting a break pace for the major project headed by Presley's father Vernon and Colonel Parker scheduled for Sept. 1-10.

"The entire event is to commemorate Elvis for his loyal fans and friends, for whom we'll be providing a full entertainment," says Parker. "There will be no exploitation. Elvis songs or imitation at the convention."

A \$15 ticket will admit fans to a special, multi-dimension show created by Jerry Weintraub and Concerts West in the 5,000-capacity Hilton Pavilion as well as exhibits and booths in the hall.

Jackie Kahane, comic who opened almost every Presley show, will act as official master of ceremonies with bluegrass band Bodie Montana providing dual entertainment.

A live band, including Presley's

NEW YORK—Energized by the dramatic revenue gains so far this year, Polystyle Distribution is striding into the fall and Christmas sales season with a two-pronged marketing attack.

First features a catalog campaign keyed to all product released by Polystyle-distributed labels prior to Aug. 1, 1978, and embracing invoice discounts and special dating terms.

Second is a bumper card of new repertoire due in the coming months from RSO, Casablanca, Polydor, Capricorn and Photogram Mercury, including potential gold and platinum titles from Donna Summer, Purple, Parliament, Village People, the Bee Gees and the individual members of Kiss.

Details were disclosed at Polystyle's summer management meeting, held here July 27-28 at the St. Mont Hotel with more than 100 company and distributor label personnel in attendance.

Polystyle president John Frisoli projects its 1978 gross domestic sales at \$25 million last year, and more than 400% over 1976.

Though he is reluctant to discuss specifics, it is possible to extrapolate previously reported figures and gain an insight into the volume Polystyle anticipates by the year's end.

When the company changed its name from Phonodisc in March, gross sales for 1977 were put at \$150 million (Billboard, March 28, 1978).

Frisoli's new 1978 prediction of 235% above that figure translates to approximately \$500 million—still more than double the firm's production of only six months ago.

To help meet that target, in addition to the fall marketing campaign and new product contenders, Polystyle is working on the introduction "in the near future," according to vice president of operations, Bert Franzblau, of a new distribution facility at Edison, N.J.

Franzblau also unveiled plans for the installation of a new computer to aid materials management in tracking the day-to-day status of production.

Polystyle's fall marketing push, tagged "World Of Music," is divided into two operating periods, Aug. 1-31 and Sept. 1-31.

All accounts will be permitted one program order during the first period.

Distributor Sues

LOS ANGELES—Pacific Record & Tapes Inc. (PRT) has filed suit against Polystyle Distribution Inc. (PDI), PRT is suing Robert Records, VIP Records and Cletus Anderson in Superior Court here. The pleading alleges that the defendants owe the Bay Area distributor \$6,201 overdue since December 1977.

ELVIS ALBUM FOR CANADA

By DAVID FARRELL

TORONTO, CANADA—RCA has compiled a selection of songs written by Canadians and sung by Elvis Presley, and they have released the collection as a single album, "Elvis, A Canadian Tribute."

A \$7.98 package, the album includes "Sings," "That's What You Got For Loving Me" and "My Way." The commemorative LP has been pressed in gold vinyl and is expected to go platinum, says the al-

(Continued on page 71)

AUGUST 9-12, 1978 / AMERICANA HOTEL / NEW YORK CITY

AUGUST 9, WEDNESDAY

10 am-6 pm REGISTRATION
6 pm-7:30 pm WELCOMING COCKTAIL RECEPTION

AUGUST 10, THURSDAY

9:30 am-10:30 am WELCOMING REMARKS
All-star casts from "ANNE," "AINT MISBEHAVIN'," "I LOVE MY WIFE," "THE MAGIC SHOW," special guest EARTHA KITT and more in a "Best of Broadway" production
10:30 am-10:45 am Coffee Break
10:45 am-12 noon "THE IMPACT OF RADIO TODAY AND HOW IT GOT THERE"
Moderator: PAUL OREW, Programming Consultant, L.A. Panelists: KENT BURKHART, President, Burkhardt/Abrams & Assoc., N.Y.; BILL GAVIN, The Gavin Report, San Francisco; GEORGE WILSON, Consultant, New York

12 noon-2:30 pm "THE BEST OF BROADWAY" LUNCHEON
All-star casts from "ANNE," "AINT MISBEHAVIN'," "I LOVE MY WIFE," "THE MAGIC SHOW," special guest EARTHA KITT and more in a "Best of Broadway" production
2:30 pm-3:30 pm CONCURRENT SESSIONS

(1) "THE ON-GOING RECORD-RADIO CONNECTION: Cooperation is the Key for Benefit to Both"
Moderator: PHIL WALDEN, President, Capricorn Records, Macon, Panelists: SHEILA CHLANDA, Assoc. Dir., Nat'l Promotion, CBS Records, New York; MARGO KNESE, Nat'l Singles Promotion Director, RCA Records, New York; WANDA RAMOS, Music Director, WBLS, New York
(2) "BLACK RADIO—THE EXCITING EVOLUTION"
Moderator: MARK OLDS, President, WVRV, WWRV, New York, Panelists: HAL JACKSON, Prog. Director, WBLS, New York; MAYE HAMPTON JAMES, Vice-President, Promotion, Roadshow Records, N.Y.; MADDOX, Gen'l Mgr. Prog. Director, KMJQ, Houston; JOE TAMBURO, Prog. Director, WDAS-FM, Philadelphia

3:30 pm-3:45 pm Coffee Break
3:45 pm-5:15 pm CONCURRENT SESSIONS

(1) MUSIC RESEARCH—DO IT WITHOUT SPENDING MEGA-BUCKS, AND HOW TO USE IT ONCE YOU'VE GOT IT
Moderator: ED SALAMON, Nat'l Prog. Dir., Bior-WHN, New York, Panelists: BOB HENABERRY, Consultant, New York; KEVIN METHENY, Prog. Dir., WZZD, Philadelphia; BOB PITTMAN, Prog. Dir., WNBC, New York
(2) "PRODUCTION TOYS"
A demonstration moderated by MARK DRISCOLL, Air Personality, WNBC, New York
(3) ALTERNATE FORMATS—THE OTHER WAYS TO GO
Moderator: KENT BURKHART, Pres. Burkhardt/Abrams & Assoc., New York, Panelists: MATT BIERERFELD, Prog. Dir. WNCN, New York; AL HAM, Consultant, WDJZ Bridgeport; GARY MCCARTIE, Prog. Dir., KSBY, Los Angeles; DENNIS WATERS, Prog. Dir., WVRV, New York

AUGUST 11, FRIDAY

9 am-10:30 am "CLIVE DAVIS MEETS THE BROADCASTERS"
The President of Arista Records answers your questions
10:30-10:45 am Coffee Break
10:45 am-11:45 am CONCURRENT SESSIONS

(1) "AM STEREO...WHAT CAN WE EXPECT?"
Moderator: JIM GABBERT, Vice-Chmn, Nat'l AM Stereo Committee, Panelists: HAROLD KASSEN, Chairman, Nat'l AM Stereo Committee; CHRIS PAYNE, Project Mgr., Nat'l AM Stereo Committee

11:45 am-1 pm

1 pm-2:15 pm LUNCHEON
"COMMUNICATIONS ACT REWRITE—ITS IMPACT ON PROGRAMMING"

2:15 pm-3:30 pm

CONCURRENT SESSIONS

(1) "ON AIR OFF AIR PROMOTION—MAKE YOUR STATION A HOUSEHOLD NAME"
Moderator: CHARLEY LAKE, Nat'l Prog. Dir., Charter Bdrcting, San Diego, Panelists: BETSY BUCKEN, Promotion Dir., 99X (WXLQ), New York; ALBY ERISH, Promotion, Consultant, New York; BILL OSHAUNESSEY, President, WVOX-WRTN, New Rochelle, NY; DALE POW, Nat'l Promotion Dir., Storer Broadcasting, New York
(2) "NETWORK RADIO—THE FUTURE OF NETWORKS WITH AM STEREO, STEREO SATELLITE TRANSMISSIONS"
Moderator: JIM GABBERT, President, Nat'l Radio Broadcasters Association, San Francisco, Panelists: GARY WORTH, Vice President, Mutual Broadcasting

4 pm-5:30 pm NEW YORK STATION TOURS
A chance to see "Big Apple" radio behind the scenes—tours of WNEW, WNCN, WYNY, 99X (WXLQ), WNBC, WHN and WBL. Sign-up at the Registration Desk for your station choice(s) at 4 pm, 4:30, 5 pm or 5:30
10:30 pm Apollo Theatre—Bebanbon, BT Express, Sweet Cream

AUGUST 12, SATURDAY

10 am-11:30 am CONCURRENT SESSIONS

(1) "AM SURVIVAL IN THE AGE OF PM"
Moderator: CHARLEY LAKE, Nat'l Prog. Dir., Charter Bdrcting, San Diego, Panelists: BILLY BRILL, Director, Singles Promotion, Arista America, Los Angeles; BILL HENNES, Prog. Mgr., WMAO WKOK, Chicago; BOB WADGE, Prog. Dir., WKOT, Pittsburgh; ED SALAMON, Nat'l Prog. Dir., Storer, WHN, New York
(2) "RADIO SYNDICATION—ITS RAPID GROWTH AND IMPORTANCE"
Moderator: DOUG HALL, Radio-TV Editor, Radio Forum Director, Billboard, New York, Panelists: RICH BARNA, President, Progressive Radio Network, NY; BOB MEYROWITZ, President, GJR, New York; NORM PATZT, President, Westwood One, Los Angeles

11:30-11:45 am Coffee Break
11:45-1 pm CONCURRENT SESSIONS

(1) "THE BIG STATION WINNERS—STATIONS THAT ARE INSTITUTIONS AND HOW THEY SURVIVE IN THE AGE OF FRAGMENTATION"
Moderator: JULIAN BREEN, General Manager, Greater Media, Panelists: ANDY BICKEL, Prog. Dir., WBT, Charlotte; GEORGE FISCHER, Prog. Dir., WSB, Atlanta; DAN GRIFIN, Oper. Mgr., WOR, New York; DICK JONES, Prog. Dir., WGN, Chicago
(2) "AUDIO PROCESSING—RATINGS vs. DISTORTION: HOW MUCH CAN YOU STAND?"
Moderator: JIM GABBERT, President, Nat'l Radio Broadcasters Assn., Panelists: TOM NICKS, Consulting Engineer; BOB ORBAN, President, Orban Associates, San Francisco; HARV REES, Consulting Engineer

1 pm-2 pm "CAREER CROSSOVERS—BROADCASTING AND RECORDS: WHERE IS YOUR FUTURE?"
Speaker: DON DEMPSEY, Vice-President/General Manager, Epic Records, New York
8 pm BILLBOARD RADIO PROGRAMMING FORUM AWARDS BANQUET

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Billboard.



Broadway Best: Attendees at Billboard's 11th annual International Radio Promotion Forum will be treated to a "Best Of Broadway" special presentation. Eartha Kitt, star of "Tumbluktu," left, headlines the show. Also appearing are John Cullum and Judy Kaye, right, doing a scene from their hits "On The Twentieth Century." Stars of other shows who will perform include cast members from "Grease," "Ain't Misbehavin'," "I Love My Wife," "The Magic Show," and "Annie."

WB's Cornyn Is Keynote Speaker At Billboard's 11th Radio Forum

Continued from page 1

Wilton, consultant and Billboard columnist Paul Drew, Burkhardt/Abrams president and Billboard columnist Kent Burkhardt and Gavin Report publisher Bill Gavin.

The first lunch of the Forum will be highlighted by "The Best Of Broadway," a musical presentation of the best of seven Broadway shows.

Eartha Kitt, starring in "Tumbluktu," will headline the show. Stars from the following shows will also perform: "Ain't Misbehavin'," "Annie," "I Love My Wife," "On The Twentieth Century," "The Magic Show" and "Grease."

These performers include John Cullum and Judy Kaye from "On The Twentieth Century" and Shelley Bruce and Reid Shelton from "Annie." In addition Cy Coleman, who composed the music for "On The Twentieth Century," and Charles Strouse, who wrote the music for "Annie" will also perform.

Following lunch "The On-Going Record Radio Connection" will be explored as to how the two industries can cooperate for the benefit of both. Participating in this session are Phil Walden, president of Capricorn Records, Sheila Chandra, associate

director of national promotion for CBS Records, Margo Kneze, national singles promotion director for RCA Records, and WBLS New York music director Wanda Ramos. Black radio will be explored in a session entitled "The Exciting Evolution" which will feature WBLS New York program director Hal Jackson, KMOJ Houston general manager Jim Maddox, WDAF-FM Philadelphia program director Joe Tamburro and Roundhouse Records national vice president of promotion May Hampton James. WVRL/WRVR New York president Mark Olds will serve as moderator.

This session will be followed by three on music research, production techniques and alternative formats. Speaking in research, subtitled "Do It Without Spending Megabucks: And How To Use It Once You've Got It" will be WZZD Philadelphia program director Kevin McElroy and WNBC New York program director Bob Pittman.

Storer national program director Ed Salzman will serve as moderator. During this session consultant Bob Henabery will discuss a new system of measuring acceptance of oldies music.

WNBC DJ Mark Driscoll heads a

session called "Production Toys" and Kent Burkhardt will moderate a panel on alternative formats. Burkhardt is expected to announce a new format at this session.

Also on the alternative format session are WDIJ Bridgeport, Conn., consultant Al Ham, WNCN New York program director Matt Biberfeld, KBRT Los Angeles program director Gary McCarrie and WRVR New York program director Dennis Waters.

WDJZ plays non-rock oldies in a Top 40 format, using Billboard charts from that band. WNCN is a classical music station, KBRT recently went to a format which offers religious music in a "beautiful" format setting, and WRVR is a jazz station.

Friday morning opens with AM Stereo Records president Clive Davis meeting the broadcasters for a question and answer session. Three sessions are lined up after that dealing with "AM Stereo, What Can We Expect," "Record Promotion—How To Make It Work For Radio" and "The Legal Side For Programmers."

Moderating the AM stereo session will be National Radio Broadcasting Assn. president Jim Gabbert, who is vice chairman of the National AM Stereo Committee. Gabbert also operates stations in San Francisco and Honolulu.

Also on this panel are Harold Kassens, chairman of the National AM Stereo Committee, and Chris Payne of the National Assn. of Broadcasters, project manager of the National AM Stereo Committee.

Russ Thyrel, vice president of promotion for Warner Bros. Records, will moderate the record promotion panel. Also on this panel are Harold Childs, vice president of promotion for A&M Records, Pete Gideon, vice president of promotion for MC's new label, Charlie Minor, vice president of promotion for United Artists, and Bob Sherwood, vice president of promotion for CBS Records.

Forum director Doug Hall, who is also radio/television editor of Billboard, will moderate the "Legal Side" panel which will include W. Jan

(Continued on page 35)

Old Big Band Sounds Will Continue On S.F.'s KMPX

WASHINGTON—After protesting for more than a year in an action that held up a three-way sale of San Francisco radio stations, a citizens group has finally won a victory to preserve its favorite big band format.

The Federal Communications Commission has at last approved the complicated sale after one of the buyers agreed to maintain the big band format on KMPX for at least two years, barring serious financial difficulties.

The KMPX Listeners Guild had opposed the transfer of three licenses involving KMPX, KCBS-FM and KEAR because the big band sound would have left the air.

The sale was put together by CBS, which wanted to upgrade its facility. The network found Golden Gate Radio, to acquire the KCBS-FM facility for \$850,000. CBS then agreed to buy the superior facility of KEAR from Family Radio for \$2 million and Family signed an agreement to buy KMPX from National Science Network for \$1 million.

This shifted the KCBS-FM melow format to the better facility that had been KEAR and the religious format of KEAR to the KMPX outlet. The new buyers of KCBS-FM, Golden Gate, planned to adopt an adult contemporary format. Thus the big band format would have been lost.

Under an agreement worked out with the Listeners Guild, the old KCBS-FM outlet, now under Golden Gate ownership, will be operated with a big band format for two years.

Several weeks ago, GGR agreed

Dirt Band On Bill At NAB Conference

LOS ANGELES—Federal Artists' the Dirt Band will open the National Assn. of Broadcasters Radio Programming Conference Sunday Aug. 30 at Chicago's Hyatt Regency Hotel.

Following its performance at the opening session, the band will leave on a worldwide tour. Last spring, the act became the first rock group to tour the Soviet Union.

The NAB confab will last through Aug. 23

to adopt the big band format, but it wasn't until the guild won a two-year agreement that it withdrew its opposition to the transfers.

NAB Advocating Station Autonomy In Format Fights

By MILDRED HALL

WASHINGTON—In an unending series of citizens' court suits against radio format changes, the National Assn. of Broadcasters has once again told the U.S. Court of Appeals here that the changes should be left to the judgment of radio station licensees.

The NAB points out that the Court is an appeal by the WNCN Listeners Guild of New York City and other citizens groups for the Court to reject the Federal Communications Commission's 1976 declared policy of non-interference on licensee format decisions.

The FCC policy announcement was sparked by a series of Appeals Court remands of cases involving changes from classical or other "unique" formats, which were challenged by citizens' groups.

The Commission has correctly held that it cannot involve itself in format changes without trampling the First Amendment and the no-censorship provision of the Communications Act.

NAB holds that the Communications Act "specifically forbids the Commission to compare the relative values of the program formats involved in license transfers."

At the practical level, NAB says a broadcaster will not undertake an unproven but financially risky format if he knows that if he decides to change it, citizen protests can put him to the expense and uncertainty of a hearing, and possibly confine the station to the undesired format.

The WNCN Listeners Guild began its court battle with the FCC in October 1974, when the Commission approved without hearing a change of programming at radio station WNCN-FM from a classical to a rock format. The station has since been restored to its original format.

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The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and style of today's Soul sound. Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

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Sounding Board

Question: Do you believe that "tight listed" Top 40 formats will become a thing of the past once AM stereo bows?

JOHN SEBASTIAN, program director, KHJ, Los Angeles.

No, I don't think AM stereo will affect Top 40 formats in any form at all, primarily because I don't believe AM stereo or mono or FM stereo or mono has much to do with whether or not someone listens to your station. It has more to do with the taste of the audience.

They only listen for the music they like or the deejay they like. I've seen statistics that show the majority of FM listeners use mono equipment. Sometimes think that we in the industry forget the fact that not everyone out there enjoys the beautiful equipment some of us may have.



True, AM stereo may be a boon for AM in general as an image booster and place it on some kind of equation with FM. But there will be problems, such as in modulation. And people will have to be convinced to go out and purchase AM stereo equipment just as they had to be convinced back when FM stereo came in—and that may take a long time.

Sebastian has been KHJ's program director since January of 1978. Before that he was program director for KDWB in Minneapolis for three years and has been instrumental in developing callout research.



AL BRADY, program director, WHDH, Boston.

A quick answer would be simply "no." AM stereo will be primarily a promotional tool, more promotional than real, due to the lack of receivers on the part of the public. The real problem here isn't whether a station is stereo or not. It is how it is programmed. I disagree with the argument that stereo is the most important factor in FM success. It's been my experience that the majority of listeners listen in mono, not in stereo. The vast majority of FM listeners prefer it because of its superior programming. I don't believe stereo is the big factor.

I see nothing wrong with a tight playlist. We have a short playlist, generally no more than 15 current records at one time and each one gets turned every four hours.

The station must genuinely serve a need of the audience and the city and because of that they become an extension of the city.

In New York, a good example of that is WABC and WBLS both mirror images of what the city is like. ABC sounds like New York. It's a big driving radio station and ABC is an example of a Top 40 sound that continues to rely on personalities. WBLS is doing the same thing. The format and the jocks sound streetwise. You can have three or four stations in the same city playing the same music, but what sets them apart from each other is what they are doing between the music. And that's true whether it's AM or FM, mono or stereo.

Brady has been program director at WHDH for the past three years. Before that he was assistant program director at WNBC in New York for several years in addition to being an air personality there.



BILL TANNER, program director, Y-100, Miami.

First of all, I do not believe that AM stereo will be much of a factor. People have just gone through getting FM stereo in their homes and cars. I don't believe that AM stereo will have enough frequency response to be significantly different. People really can't tell the difference between FM and FM stereo. I think AM has allowed itself to deteriorate.

As for tight listing formats, our research indicates that people want to hear their favorite records played frequently. I therefore think that tight listing stations, whether Top 40 or otherwise, will continue to be a factor once AM stereo begins operation.

Tanner has been program director for Y-100 for five years. Before that he was program director of JDX, a station in Mississippi.

JOHN ROOK, program director, KFI, Los Angeles.

While it's too early to accurately appraise what AM stereo will do as a competitive factor to FM stations, I do believe an AM stereo station will have a significant advantage against an AM station without stereo.

Most AM stations with 5,000 watts or less will have to decide if they want to give up 20% to 50% of their signal loudness to broadcast in stereo. KFI is a 50,000 watt clear channel station and we've already taken steps to broadcast in stereo AM as soon as the FCC grants approval.

Regarding the effect of AM stereo on the idea of the tight

Top 40 playlist on AM, I believe the idea of "tight" playlists is a thing of the past anyway on AM or FM.

However, I think there will be an effect on some AM stations to transform them into more of an ADR approach. However, most AM stations will have to consider that ADR is not really a mass appeal medium, and so I think they'll stick with the Top 40 format in most cases, stereo or not.

John Rook, a 20-year radio veteran, joined KFI two years ago as program director following seven years operation of his own consultancy firm. He has also programmed WLS in Chicago and KQV in Pittsburgh.



STEVE RIVERS, national program director of General Cinema, Philadelphia.

AM stereo, something "new" that will be "the thing" like FM was 10 years ago? Only the future and manufacturers really know if it will be a success. But as far as the effect on the length of playlists, that will only be determined by the competitive makeup of individual markets. Some markets with tight listed FM will win while in other markets FM with long lists will win.

What the future of AM stereo and what its effects will be no

one really knows. But I can say without a doubt that there will always be long and short playlists.

Rivers has been national program director for General Cinema since January 1978. Before that he had been program director at WFL in Philadelphia for four years, a program director at both KROY and KROI in Sacramento, a program director at WDRQ in Detroit and program director at 2.93 in Atlanta.



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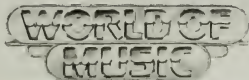
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Playlist Top Add Ons * Regional Breakouts & National Breakouts

Based on station playlists through Thursday (8/3/78)

TOP ADD-ONS - NATIONAL

LITTLE RIVER BAND—Reminiscing (Harvest)
TRAVOLTA & NENTON JOHN—Summer Nights (RSD)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

D—Discotheque Conqueror

ADD-ONS—The two key prod cuts added at the radio stations listed are determined by playlist personnel.

PRIME MOVES—The two products being promoted by the station's playlist are determined by station personnel.

BREAKOUTS—Billboard Chart Debut summary of new prod cuts, extent of Add Ons and Prime Moves.

Pacific Southwest Region

★ TOP ADD-ONS

STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)
LITTLE RIVER BAND—Reminiscing (Harvest)

★ PRIME MOVES

COMMODORES—Three Times A Lady (Motown)
CHICK EASE—An Everlasting Love (RSD)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

BREAKOUTS

CHICK EASE—An Everlasting Love (RSD)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)
CHICK EASE—An Everlasting Love (RSD)

RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

TRV-KING—LA

TRAVOLTA & NENTON JOHN—Summer Nights (RSD)
RENNY KELVIN "CHAMPAGNE" KING—Shame (RCA)
COMMODORES—Three Times A Lady (Motown)

KII-LA

LITTLE RIVER BAND—Reminiscing (Harvest)
TRAVOLTA & NENTON JOHN—Summer Nights (RSD)
CHICK EASE—An Everlasting Love (RSD)

RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
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RII-LA

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STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

PRIME MOVERS-NATIONAL

COMMODORES—Three Times A Lady (Motown)
OLIVIA NENTON JOHN—Inexplicably Devoted To You (RSD)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
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STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

BREAKOUTS-NATIONAL

FOREIGNER—Hot Blooded (Atlantic)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)
CHICK EASE—An Everlasting Love (RSD)

RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

RII-LA

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RII-LA

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
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JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

Southwest Region

★ TOP ADD-ONS

JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)
TRAVOLTA & NENTON JOHN—Summer Nights (RSD)
CHICK EASE—An Everlasting Love (RSD)

★ PRIME MOVES

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

BREAKOUTS

CHICK EASE—An Everlasting Love (RSD)
STEELY DAN—Love (ABC)
JOEY KELVIN "CHAMPAGNE" KING—Shame (RCA)

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An Evening with Peter Townsend.

On August 17th, 8 million potential record buyers will spend two hours with Peter Townsend and the new Who album, "Who Are You."

On August 17, DIR's 230 King Biscuit subscribing stations will broadcast a two-hour radio special, "An Evening with Peter Townsend." This special marks the beginning of a new level in radio entertainment and record promotion. Besides an in-depth interview with one of rock's prime movers and most articulate spokesmen, the listeners will be treated to 6 cuts from the forthcoming Who album, "Who Are You."

DIR is working with its subscribing stations and MCA Records to ensure that the audience for this event will be the largest ever to preview a new album.

Each station will be running 40 30-second spots a week to promote the program. MCA is rolling out a Sweepstakes, with 5000 copies of "Who Are You" to be given out by the participating stations. A special Who supplement will be inserted into 200,000 copies of DIR's rock newspaper, "The Blast," and will be distributed by the radio stations and their participating record stores. With the momentum of this promotion campaign, we're expecting an audience in excess of 8 million for this 2-hour special.

In an age where record sales are measured in the millions, DIR is delivering in excess of 20 million impressions to potential record customers. With a joint promotion of this scale, the only question is why hasn't it happened before?

DIR Broadcasting Corp., Bob Meyrowitz, Peter Kauff; Radio, contact Paul Zullo, 445 Park Avenue, New York, NY 10022 (212) 371-6850.

Sponsored by

Peter Townsend
FROM THE WORLD OF TABERGE

discwasher®

DIR

A DIR Broadcasting Production

"WHO ARE YOU"

available on MCA Records & Tape.

Billboard puts you on top of the World of Country Music.

Plan now to advertise in **Billboard's 16th Annual World of Music** to be published in the October 1978 issue. (Advertising deadline September 22, 1978)

This year's "World of Country Music" will be bristling with fascinating features, solid facts, and exclusive insight into what is still the fastest growing field in music.

Your advertising message will be part of the BIG story as **Billboard's World of Country Music** will cover:

- Presentation of winners of Billboard's prestigious Country Music Awards.
- The entire year's Country Music sales action, in detail.
- Solid facts on country radio activity, music publishing, live performance, etc.
- Analysis of the international Country Music scene.
- And much more...

Billboard's World of Country Music is timed with Nashville's biggest, most important week, as country music D.J.s, artists, managers, agents, talent buyers, executives and others, arrive from all over the world to participate in the "C" week of country music. Special bonus distribution in Nashville, plus the largest world-wide distribution of any publication in this field.

Place your advertising message today. Contact your local **Billboard** advertising representative now. Then grab your hat...and ride with **Billboard's World of Country Music** really put you on top of the action.

WCM Issue Date:
October 14, 1978
Advertising Deadline:
September 22, 1978

**16th Annual
World of
Country
Music**

Billboard

Presley's Death Anniversary Programming

Continued from page 16
which features tribute
shows. Other original Presley hits
also will be included. Aug. 16

RADIO MUSIC NETWORKING

ABC Presley Special Memorable & Moving

NEW YORK ABC Radio steps
up into network programming of a
tune show Sunday, Aug. 13, with a
hum tribute to Elvis Presley pro-
duced by WABC New York DJ
George Michael and entitled, "Elvis
Memories."

Michael has put together a three-
hour program that is technically and
musically well produced. Through
intensive interviews that wrap
around the music Michael has prob-
ably assembled as much informa-
tion as an Elvis fan would ever want
to know.

The program features first-time
interviews with Presley's closest
friends and associates, including his
former wife Priscilla.

The program starts off with an
overwhelming introduction by Mi-
chael, who serves as interviewer and
host against a background of
2001, "probably from Elvis' Medi-
on Square Garden recording. But
he high drama is tempered as the
show moves into the meat of Pres-
ley's life.

Instead of starting at the begin-
ning Michael opens with "Until It's
Time For You To Go."

He follows this with "That's What
Hearths Begin," which Elvis
naggedly sang in his first perfor-
mance in high school.

Then come the first Sun records
such as "That's All Right, Mama"
complete with anecdotes of August
1954 recording session from
the people who were there. It is then
that one realizes the extensive re-
cording that has gone into the pro-
gram.

By the time one gets to the end of
low with Elvis singing "Memories,"
it is apparent Michael has put to-
gether an outstanding program that
will no doubt bear repeating on an
annual basis.

The work Michael put into this in-
cluded 124 phone calls over a period

Miami's WAXY-FM has tied into
the Las Vegas summer festival for
Presley fans and consequently
avoided clock programming.

the station beginning July 17
through Aug. 15 will ask listeners to
respond to Presley trivia questions
by phone. Each week 50 winners
will be drawn for prizes such as Elvis
posters, T-shirts, etc.

On Aug. 16, "two lucky winners"
will receive WAXY's "Viva Las
Vegas" prize—a trip to the Presley
fest there Sept. 10, according to
promo director Gay Levinson.

The drawing will be made at a F.T.
Lauderdale club during the per-
formance of Elvis impersonator
John "Big Boy" Burt.

In Houston, KILT will re-air its
"Elvis Memorial" which originally
was broadcast live the day of Pres-
ley's funeral. Held at a local sta-
tion, it drew 15,000 to hear testi-
monies, remembrances and Presley
music performed by others.

The station at the time aired con-
stant Presley hits prior to and fol-
lowing the funeral, and this time
will feature a special hour-long
cassette airing of Presley material
will promote the hour-long show.

"With these tapes and the en-
dorsement of interviewees, Priscilla
soon realized that I meant to do
what I had told her—to produce a
frank, honest and accurate portrait
of Presley."

In all Michael conducted 44 hours
of interviews with 31 persons. He
traveled to Hawaii, Las Vegas, Los
Angeles, Nashville, Memphis and
Cleveland numerous times to gather
information.

Michael says the program offers a
look into the inner circle—the friends
who surrounded Elvis—and dispels
any idea of a "Memphis Mafia."
"Elvis' close friends and he was not
a bunch of tough guys," Michael says.
But some of them do come off rather
juvenile in their preoccupation with
firecrackers. There are several refer-
ences to the "Memphis Mafia" in
the program, but one gets the impres-
sion the name was only used for its
alteration.

The program will be broadcast on
some 400 stations of ABC's Ameri-
can Contemporary Network from 3
to 6 p.m. The program, available in
stereo, will be broadcast that way by
stereo FM's on the hookup. To offer
the show in stereo ABC is sending
out disks rather than send it down its
low fidelity network phone lines.

Michael, when he is not produc-
ing specials, handles the 6 to 10 p.m.
air shift on WABC.

By DOUG HALL

WB's Cornyn To Keynote At Billboard Radio Forum

Continued from page 20

Gay, chief of the compliance unit of
the Federal Communications Commis-
sion's Complaints and Consumer
Bureau; former FCC deputy
general counsel Larry Secrest, and
James Weintraub, attorney from the
FCC law firm of Stambler &
Shinsky.

A "Great Royalty Debate" will be
staged next pitting Recording Indus-
try Assn. of America president Stan-
ley Gorkovak against NRBA presi-
dent Gabbert.

The luncheon speaker for Friday
will be Gary "The Shoochaw"
Hunt, general counsel for the HBB, a
communications Subcommittee, who
will discuss "The Communications
Act Rewrite—Its Impact On Pro-
gramming."

National Program Director for
Charter Broadcasting Charley Lake
will moderate one of the next ses-
sions on "On Air/Off Air Promo-
tions—Make Your Station A House-
hold Name."

Included on this panel are Betsy
Buxton, promotion director of
WKLO (99X) New York, promotion
consultant Andy Erish, WJVI/
WRTN New Rochelle, president Bill
O'Shaughnessy, and Storer Broad-
casting national director of creative
services for radio Dale Pon.

"Network Radio—The Future Of
Networks With AM Stereo, Stereo
Satellite Transmissions" will be
chaired by Gabbert and will feature
a presentation by Mutual Broad-
casting vice president Gary Worth.

On Friday night those attending
the Forum have been invited to be
the guests of the Apollo Theatre, a
Harlem landmark, and see a stage
show featuring Bohannon, BT Ex-
press and the Roots.

Saturday events start off with
late moderating a session on "AM
Survival In The Age Of FM," which
will include WMAQ/WQKQ, pro-
gram director Bill Hennessy, WKTP
Pittsburgh, program director Bob
Savage and Salamon.

"Radio Syndication—Its Rapid
Growth And Importance" will in-
clude presentations by DIR presi-
dent Bob Meyrowitz, Westwood
One president Norm Pattiz, and Pro-
gressive Radio Network president
Rich Bama.

Next come sessions on "The Big
Station Wintern—Stations That Are
Institutions And How They Survive
In The Age Of Fragmentation" and
"Audio Processing Ratings Versus

Nashville's WLAC will air for the
third time a three-hour special put
together last year by its news depart-
ment under David Turner. It aired
originally the day after Presley died
and was updated and repeated on
his birthday.

"With even newer interviews with
his friends, we can expand the great-
ness of this hour this year," adds p.d. Mark
Damon.

In contrast, WMAK-FM in Nash-
ville is not planning anything. "I feel
like it's been said to the ground,"
says p.d. Michael St. John. "Presley
was very popular for sure. But I feel
that after a while, to keep coming
back to him this way can become a
negative for the station."

While all the preceding outlets are
contemporary or rock, Presley en-
joyed his greatest successes the last
five years of his career on country
charts. Surprisingly, most country
outlets while all planning some
kind of observance are less flam-
boyant than some of the tempo-

rary stations. Nashville's WKDA
"will be doing a low-key tribute
Aug. 16," says p.d. Dale Turner.
"But it will be prominently through
the music we chose to air."

He explains that the station
(Continued on page 25)

By DOUG HALL

NEW YORK: Dave Martin, re-
search director and assistant p.d. at
RKO's WYFR Chicago, has re-
signed to take over programming
duties at WBZ Boston.

Martin, who will make the move
within a month, says he regrets leav-
ing RKO, but adds he could not find a
programming spot within the chain.

"It's not every day a \$6K station
like WBZ (A Westinghouse outlet)
offers you a chance like this," he
adds. Both stations are adult con-
temporary.

While Martin prepares to leave
WYFR the station is putting to-
gether remote broadcasts from the
Les Turner ALS Music Tent during
the Chicagofest this month.

WYFR personalities will visit the
ALS collection tent throughout the
week, telling people about WYFR's
efforts to help the ALS (Lou Gehrig
disease) Foundation collect musical
donations for their Mammoth Music
Fund in September.

Crawford Broadcasting, which
owns 11 stations and is headquar-
tered in Florissant, Pa., has hired
Jack Rabkin, former station manager
of WKRH/WIVE Richmond, Va.,
to be assistant to the vice president.
In that post he will help direct na-
tional religious programming.

Jim Richards joins WPVA-AM-
FM Petersburg, Va., as music direc-
tor. He reports that the FM is the
only 24-hour country outlet in the
Richmond market.

DALLAS: Dick Starr, producer
of Opus end-of-year radio specials,
has named Charlie Van Dyke to re-
place this year's eight-hour Opus top
100 countdown special.

Van Dyke is a veteran air per-
sonality of WLS Chicago, CKLW
Windsor, Ont., KFRC San Fran-
cisco, KJLH Dallas and KJH Los
Angeles.

The special, nationally syndicated
by Toby Arnold & Associates, will
feature more than 50 artist inter-
views. The program, which tradi-
tionally runs on New Year's Eve or
New Year's Day, is expected to run
on stations in more than 200 mar-
kets.

Case Studies

By KENT BURKHART

- ocation: Medium size Texas market.
Date: 2½ years ago
Problem: Country AM with good signal desires to drop demographics from
20% to 25-49.
Solution: Station used a two-year plan of recruiting 25-34s by becoming the
news, personality and information leader.
Some recommendations:
1. Use tv, boards to promote popular jock-newman morning
team.
2. Use "fun" and "entertaining" promos and contests.
3. Have jocks "talk to" the audience as a friend, but with time limita-
tions.
4. Reduce network news during 9 a.m.-4 p.m.
5. Increase local news concentrating on items of interest.
6. Re-evaluate "gold" music selections.
7. Encourage jocks to be seen at public events.
8. Rework music, commercial and news clocks to be more tempo-
rary.
9. Two-year plan worked. Station is number one English language
station 18-49 and number 2 overall 12+ having increased about
four share points.

Burkhart is a well respected programming consultant.



1979 Satellite Feed Of Monterey Festival

By ROMAN KOZAK

LOS ANGELES—KBCA-FM in
Los Angeles is working on a plan to
distribute a live satellite feed of the
Monterey Jazz Festival next year.
This year the station will be broad-
casting some of the festival, Sept.
15, 16, and 17, for the fifth straight
year.

Saul Levine, co-owner of the sta-
tion, says that initially he plans to
have about six stations on the feed.
This year he will be broadcasting 20
hours of music from the festival.

KBCA is active in broadcasting
live jazz concerts, presenting a jazz
concert every second week from the
California Museum of Natural His-
tory, as well as doing shows from the
Roxby Theatre.

"The main reason for the concerts
is to create some excitement. It adds
a little change of pace," says Levine.
He says it is difficult to determine
what effect the live concerts have on
his ratings, though he adds that his
research has shown that last year the
station's live broadcasts reached
250,000 listeners.

KBCA plays a mix of contempo-
rary electric jazz along with the more

traditional sounds. For instance, the
station's most recent live jazz con-
certs have been Red Holloway and
Sonny Stitt at the museum, Bobby
Bryant at a Los Angeles city park
and Lee Ritenour at the Roxby.

Van Dyke Voice On Opus Show

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on stations in more than 200 mar-
kets.

3rd IHF Top Management Seminar Set

NEW YORK—With retailers pinning manufacturers for the first time, the third semi-annual Institute of High Fidelity top management seminar is set for Oct. 24-25 at the Doral Inn here, according to executive director Robert Gur-Arie.

Building on successful events last fall in New York and this March in San Francisco, the seminar program will cover such key topics as the need for a more responsive sales forces to sell the new breed of audio consumer, national and state legislation making compliance with the new federal warranty laws confusing, burdensome and difficult, new approaches to dealership financial management, and the serious problem of bait and switch plays which turn off customers, notes Jerry Kalov, IHF president and head of Jensen Sound Labs.

Sponsored by the IHF, the seminar is a study done under the auspices of the IHF market research committee, profiling the changing attitudes of teens and college students toward audio products as the opening sales force.

Jon Kelly, president of Audio-Techonics Inc., will moderate the next session on the sales training challenge, and the luncheon will feature a prominent congressman whose subcommittee has important influence on the industry's future.

Afternoon session opening day, chaired by Jerry Henricks, Hitchhiker Sales Corp. marketing/sales director, audio components, is titled "The Warranty Walz." Panel will include

(Continued on page 40)

CLASSICAL WFMT RADIO Chi Syndicator Duping Tapes

By ALAN PENCHANSKY

CHICAGO—Today's acute industry emphasis on better audio quality has inspired WFMT here to launch its own tape duplication division.

Beginning in September the radio station's stable of syndicated programs will be duplicated in-house, using \$100,000 in new capital equipment, reveals Ray Nordstrand, general manager.

Two Studio master decks and 30 Revco slaves have been ordered by the radio station, says Nordstrand. The new operation will be housed in a facility separate from the radio station, he says.

Recordings of Chicago Symphony Orchestra and Chicago Lyric Opera performances are syndicated by the station, in addition to its "Sunday Terkel Program."

Nordstrand says all the broadcast

tapes will be dubbed off at one-to-one ratios, allowing the syndication of Dolby tapes for the first time.

"You can't use Dolby with high speed dubbing," observes Nordstrand. "The stations were saying they wanted Dolby copies," he adds. An eight-to-one duplicating ratio had been used by Charles River Broadcasting (WCRB, Boston), outfit handling the WFMT mail, says Nordstrand.

"They've done a good job, but we're concerned about getting the best possible reproduction," explains the station manager.

Nordstrand says the new facility is expected to be functional in time to begin duplicating the new season of Chicago Symphony broadcasts.

The transcription series, in its third year, will feature recordings of the orchestra made in Carnegie Hall, and in Berlin, London and Salzburg

this season. These are the first performances taped for the station outside Chicago's Orchestra Hall.

According to Nordstrand, the demand for better quality tapes has been mounting, with WFMT already involved in one-to-one dubbing on special order.

"We find more and more stations are demanding high quality dubs," reports the executive. "More and more people are quality conscious and there's more money to spend on better hi-fi equipment," he adds.

Nordstrand says substantially less tape hiss and tape flutter and better signal to noise ratios are available with one-on-one dubbing.

Jim Unruh, WFMT director of operations, will oversee the new operation. The general manager notes that the facility is also open to handle outside work.

N.Y. AES Sets Record 129 Firms Set For 61st Convention Nov. 3-6

By STEPHEN TRAIMAN

NEW YORK—Led by a group of British firms exhibiting for the first time in the U.S. on their own, the 61st Audio Engineering Society convention has literally filled every available nook and cranny at the Waldorf-Astoria here for its Nov. 3-6 run.

The record 129 companies included nearly 252 appearing in the U.S. for the first time on their own, or making their initial appearance at the East Coast AES, according to Executive Director Harvey, exhibits coordinator.

Helping put the space squeeze on

is the fact that at least 25 firms are taking sound demo rooms to occupy the entire 12th floor, with one taking three rooms, and nine others taking two suites each.

Examples of the "nooks" occupied include Pacific Recorders & Engineers with an 18-inch by 11-foot wall area, Kenwood Electronics with a 6 by 8-foot alcove, Stellovox on the landing to the last tier, Wirecords on the stairwell and Polytone Sound Structures with a 10 by 10 ft. stairs, in addition to its demo room.

Some traditional fairs will be missing, including Sennheiser and Buzak. Harvey notes, and Liberty U-Tape Duplicating is now in with Capital Magnetics which acquired the duping assets, but those openings were snapped up quickly.

The expanded British group includes the following firms on their own at AES for an initial showing in the U.S.: Allen & Heath Brennell Ltd., Audio Kinetics Ltd., Caltrac Audio Ltd., Future Film Developments, H.H. Electronics, Industrial Tape Applications, KLF Electronics, Klark-Teknik Research Ltd., Rarrick Ltd. and Tannoy Audio Communications Ltd.

Other firms making their AES debut here include Gramphon Reproducers Ltd., Kenwood Electronics, Luf Modular Devices, Munka Audio, Peter Struven GmbH, Polytone Sound Industries, Synetrix Inc., TAPCO and Wirecords.

First-time East Coast AES exhibitors include AB Systems Audio Systems/ITX Inc., Delatell Research, Furman Sound, Hemo Ithman GmbH, Mior International, Midway Audio, Swinick Enterprises, Uni-Sync and Ure Mag.

Major sound room space will be occupied by Panasonic which has

three demo suites, and two each for Electro-Voice, Gotham Audio, Infonics, Lexicon, Mior International, Sound Structures, T.C. Company of America, J.M. Mincom Division and Yamaha International.

Also occupying demo rooms are Uni-Sync, Luf Modular Devices, Polytone Sound Industries, TAPCO, ABC Acoustics, Audio Engineering, Community Light & Sound, d.b. Ferrofluids Corp., Neutrik, Phelix Electronics, Samui Electronics, Scully Manufacturing, Sony Industries, Technical Audio

CMC Chain Into Video For Test Of Mart

CHICAGO — St. Louis-based CMC Corp. begins a new phase in its marketing this month with the introduction of television receivers and videocassette player at its new Houston supercenter.

The new outlet in Houston's Memorial City Shopping Center becomes the first in the multi-state audio chain to video and audio in disk and tape, says the company.

CMC spokesman Tim Kunsch says the company's move to video comes in anticipation of the advent of new tape and disk reproduction systems that incorporate both high fidelity audio and video, such as the Sony S-VHS format with its digital audio compatibility.

"We're looking at two or three years down the road when combination home entertainment systems incorporate video and audio in disk and tape," explains Kunsch.

CMC indicates plans to open additional stores carrying video. Kunsch says, noting the chain has begun a special training course to orient sales people to the video goods.

Color TVs by RCA, GE, Panasonic, Sharp and Midland are displayed in the Houston store. Panasonic, RCA, GB, Sony and Sanyo videocassette recorders are also stocked.

The outlet also features a range of home stereo products, with separate listening rooms for hi-fi, stereo, mid-range audio and "no compromise" systems. Audiophile recordings will be carried at the outlet—another CMC first, Kunsch observes.

FBI Raids N.J. Distributor For Alleged Bootleg Films

By MAURIE ORODENKER

BURLINGTON, N.J.—Theatre Vision, one of the first in the South Jersey area to heavily promote sale of prerecorded video cassettes and video recorders, was raided by federal authorities who confiscated more than 700 movie cassettes, including master copies of "Star Wars" and "Annie Hall" among other popular titles.

The videotapes were seized July 27 by FBI agents with assistance from local police. The agents had obtained a search warrant from U.S. Attorney Robert Del Tufo and issued by the U.S. District Court in Newark.

The master cassettes confiscated, federal authorities say, can be used to make additional copies of each movie, giving the confiscated material a potential retail value of more than \$1 million.

Thomas Emery, special agent in charge of the FBI office in nearby Trenton, N.J., says similar alleged bootleg operations nationwide are causing serious concern and difficulties for the filmmaking industry which is selling rights to its major films at high rates to cassette manufacturers.

Emery says that although no immediate arrests were made, the raid has been turned over to a federal grand jury and indictments are anticipated.

An FBI agent purchased several videocassettes at the local store; ac-

cording to an affidavit filed with the search warrant. Theatre Vision, which advertises its wares heavily in the South Jersey area, employs an ad agency and has car dealerships on Route 130 and both firms are owned by John Pann, the affidavit says.

The FBI spokesman reports the investigations started in May after a Pennsylvania man called the Bureau and said he had purchased videotapes of "Bambi" and "Star Wars" for \$65 each. The FBI says in the affidavit that its agents were allowed to study a list of 150 films to help them decide what would be likely.

Also confiscated by the FBI was electronic equipment which authorities say was used to make the allegedly bootleg copies of the master tapes.

FBI spokesmen say they had checked out Theatre Vision's newspaper ads. They say Theatre Vision had legal permission from copyright holders to reproduce the movie titles that were mentioned in the ads, but that agents discovered a number of illegal tapes in the company's inventory for his like "Jaws," "Oh God," "The Godfather II" and "The Pink Panther Strikes Again."

The FBI says the illegal masters were seized to prevent the chain from television broadcasts of the films. A complicated formula was used to determine the gross sales potential of the master cassettes confiscated in excess of \$1 million.

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what separates these cheap imitations from the genuine article.

Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters HM on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

maxell

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

Rep Rap

Intex Corp. of Miami Lakes, Fla., has been named rep. of JVC's 1977 78 national rep. of the country's division of BSR/USA Ltd. At the same time, the R. Mark Markman Co. of Van Nuys, Calif., was named rep. of the by the ADC professional products group of BSR.

The David H. Brothers Co., Inc., Baltimore, was cited as JVC's 1977 78 national rep. of the year. Four rep. firms in the four regions of the country were also cited for "recognition of total performance." They included the David H. Brothers Co., Inc. for the Eastern region, Barrett & Lee Corp., Minneapolis, for the Midwestern region, Al Moskov & Associates, Dallas, for

the Southeastern region and Paul Leno, Boulder, for the Western region. The awards were made at the recent CES in Chicago. The home entertainment division of US JVC Corp. has also designated three new rep. organizations to handle its recently expanded home entertainment line. Audio Marketing, Inc., San Jose, Calif., will cover the territory of Northern California and Northern Nevada, Larry Sinder & Associates, Mequon City, Wis., will cover the multi-state area which includes Texas, Oklahoma, Louisiana, Arkansas, Mississippi and Western Tennessee, and the R.A. Abruzzi & Co., Inc., Rochester, Mich., will cover the state of Michigan.

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BB812

MAXELL MOVE—New headquarters of Maxell Corp. of America is officially dedicated by president Taduo Okada, left, and Gene LaBrie, vice president, sales, at recent open house in Moonachie, N.J. In addition to housing sales, marketing and technical staff personnel, the facility offers more than 40,000 square feet of warehouse space, above, for sound recording tapes, data products, dry batteries and other items that comprise the bulk of import output for the U.S. market. Shown in the stacks is more than \$6 million worth of audio cassettes and other products, according to LaBrie. He also notes that there's plenty of room for the firm's anticipated entry into the home video-cassette market early in 1979.



METROSOUND IS NAUTILUS U.K. DISTRIB

LONDON—Metrosound Audio Products, distributor of Crystal Clear direct-cut catalog here, is now to distribute direct-cut disks in the U.K. from Nautilus Recordings of Shell Beach, Calif.

The deal covers not only Nautilus itself but other U.S.-distributed titles. Early product includes "In My Pocket," first direct-cut item on the Coherent Sound label, by jazzman Victor Feldman and "Schubert's Symphony No. 5" by the St. Paul Chamber Orchestra on the Sound 80 label.

Also included "Natural Life" from ASL, direct-cut jazz, and a re-release of "First In Line," by singer-writer Randy Sharp on the Nautilus label.

All titles retail here at \$20.

Audio/Video Imports Rise 9% Over 1977 1st Quarter

WASHINGTON—First quarter 1978 imports of audio and video electronic products were valued at \$938 million, a 9% increase over first-quarter 1977, but well under the 1976-77 first quarter leap of 32%, the Dept. of Commerce reports.

Videotape machine imports increased by 40% in quantity to 75,000 units, and 159% in value to \$65.1 million.

Auto radion, tape recorders/players and phonograph/record players/tunables each increased in quantity by less than 4%. First quarter unit increases for these categories respectively were 3.6%, 3.6% and 3.2%.

Auto radio units numbered 13 million, valued at \$46.5 million.

Discwasher Session

LOS ANGELES—The Loni Bellson Big Band will record here, Monday and Tuesday (14-15) at Wally Heder Studios for Discwasher Recordings. It is Discwasher's second direct disk effort. Jeff Weber is producing.

Audiophile Recordings

TOGETHER AGAIN—FOR THE FIRST TIME—Mel Torme, Buddy Rich, Century Records CROD100, distributed by Century Records, \$15 list.

This exciting jazz encounter is depicted brilliantly enough, though a bit compromise is evident in the handling of the treble/bass balance of soloist and orchestra. The direct disk production treats Torme's voice well and provides plenty of sizzle and some bite, however it consistently undercuts Rich's big band, with the instrumental sound thin and lacking in real low frequency energy. For many listeners these offerings will gain beside Torme's ingenious, beautiful arrangements of songs like "Blue Settle," "You Are the Sunshine of My Life" and "Here's That Many Day," the singer's one of a kind way with the material, and some dynamic interaction with Rich actually on the rave-up treatment of "Lacy Be Good" that closes out the album. Surprisingly, it's the duo's best appearance together on record and the sparks do fly, however the disk can't honestly be regarded as the real thing in audiophile. Much track master tapes of these sessions presumably were cut in back up, and it's probable that the best record of this music exists there.

30 YEARS IN 30 MINUTES—Eiji Kitamura and All Stars, Toshiba-EMI LPF5012, distributed by Audio Technica, \$15 list.

Toshiba-EMI engineers have done a virtually flawless job of reproducing a small jazz ensemble in this direct disk effort, and you'll have to search far and wide to hear a better recording of clarinet, trumpet and vibes, for example. The track is the amazing 16-minute quality of the sounds, with the resonant balance extremely realistic. Star Japanese clarinetist Eiji Kitamura is featured, and the difficult-to-record balance sound sticks as if it's in the room with the listener. Program may be good Japanese copy of jazz standards, one set in a reggae mode, the other a re-creation of vintage Benny Goodman combo swing.

IAZZ AT LONG WHARF—Doug and Mark Lewinson, DR Record, Mark Lewinson Audio Recordings, Vol. 2, distributed by Lewinson, \$15 list.

While improvisational jazz isn't everyone's cup of tea, this ambitious 45 rpm super hi stereo recording on Lewinson's own high end equipment is a solid example of the "cleaner" fidelity provided by careful production. Recorded at New Haven's historic Long Wharf Theatre, this tribute to the late Jimmy Garrison based with the John Coltrane Quartet, is best on side B with "Right On Time," an expressive display of the live individual and combined talents. Doug Lewinson's eight hard-edged piano is the linchpin, with solid efforts from brother Mark's bass and Ogi's percussion any less successful is side A's "The Other Side of Jimmy," although the closing session provides some of the best swinging in the album. Each side runs only about 11 minutes, with a bonus from the attractive colorgraphic cover for display.

Audiophile Recordings, for review, send to Alan Penschansky, Chicago, and Stephen Traiman, New York. Earlier reviews appear in issues of Feb. 11, 25, March 14, 25, April 8, 22, May 13, 27, June 10, 24, July 8, 15, 29.

Studio Unshutters

LOS ANGELES—Landry Video Systems has opened here a production facility specializing in recording and taping artists.

For a total package price of \$1,750, according to Girard Landry, president, the firm will provide up to three six-hour sessions of multi-track recording time in a fully equipped professional studio and produce a high quality color video-tape.

MURDER HALL



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**1978-79 INTERNATIONAL RECORDING
EQUIPMENT AND STUDIO DIRECTORY**

Issue Date: October 28, 1978

Advertising Deadline: September 29, 1978

Billboard.

Brooklyn Retailer Thrives Under Street

By ROBERT OTT

NEW YORK On the street where John Travolta walked at the beginning of "Saturday Night Fever," a business exists to supply almost all the hardware necessary for disco operation.

Heavy Custom Sound & Light, operated by Rick Conca, is located on the site of a former bowling alley on 86th St. in the Bensonhurst section of Brooklyn.

Conca says he chose the hotel-street-level location two years ago because of the added security and the deterrence of window shoppers.

A 22 by 38-foot showroom is located at the entrance to the business and is set up like a small discotheque. Mirror balls rotate from the ceiling and are surrounded by various lights.

"It's basically a total setup," says Conca. "We're not like a regular audio store that sells home equipment," he points out. "We sell only commercial disco equipment."

Conca has six staffers and keeps his business open six days a week. He also schedules appointments to fit the unusual schedules of many disco operators.

Several A&R speakers are set up at one end of the dance floor opposite a Showco Pyramid unit. Dynaco and BGW are also represented in the store.

Heavy Custom Sound & Light also sells the entire Meteor line of lighting and sound controls, and all products manufactured and distributed by Lights Fantastic and Diversatronics.

A Later Snake Lite in four colors is set up along one wall amid other lighting effects, while surrounding the mirror balls in the ceiling are chasers, rotating pin-spots and colored lamps. Conca expects to add "rainlight" spots shortly.

(Continued on page 62)

INDIANA UNIV.

4th Pa. Hi Fi Stereo Expo

INDIANA, Pa.—More than a dozen area retailers and some 60 audio manufacturers or their reps are expected at the fourth annual hi-fi stereo symposium Oct. 17-18 at Indiana Univ. of Pennsylvania here, according to coordinator Frank Vignano Jr., consumer services professor.

Sponsored by the Student Coordinator Assn. at the school and coordinated by the consumer services advisory council, a departmental student group, the event is held in the Student Union Building on campus.

The strictly "non-sell" show, introduced basically as an educational seminar on audio, is free to both manufacturers and the public, Vignano notes. Past attendance has

ranged from 6,000 to 8,000 and has included students, faculty, staff personnel and area residents.

"The manufacturers come for two days to exhibit their equipment at this mini version of the Consumer Electronics Show," he observes. "They bring product literature, brochures, educational programs and audio/video packages with them."

Success of the initial event three years ago led to interest from other campuses, with Vignano preparing an outline for similar shows to be run in conjunction with a consumer services program oriented to effective audio buying.

Further details are available from Vignano at 112 Ackerman Hall, Indiana Univ. Of Pennsylvania, Indiana, Pa. 15705.

U.K. Harrogate Sound Fest Set

LONDON The eighth Harrogate International Festival of Sound opens its doors Aug. 19 with a completely revised show laid out on the ground floors of no fewer than nine sites, three interlinked halls and a theatre in the town's exhibition center, and five neighboring hotels.

In the way the organizers, Peter Hainworth and Stan Smith of Exhibition and Conference Services, hope to provide easy access and draw an attendance on the two public and two trade days exceeding last year's 25,000.

Since it started in 1970, the show has grown into a major audio showcase, despite its location in the provincial North of England, and trade participation for 1978 is stronger than ever, despite or because of the currently soft state of the hi-fi market in the U.K.

Display space is entirely sold out, with all leading names represented. Firms include Aiwa, AKG, Ampex, Bang and Olufsen, Grundig, Garrard, Hitachi, JVC, Marantz, National Panasonic, Philips, Rank, Sansui, Sansys, Tandberg and Toshiba.

Tape Duplicator

As anticipated earlier (Billboard, July 29, 1978), **Red & Howell Video Division** will provide sophisticated duplicating and fulfillment services to support **Alfred Artists Video Corp.'s** entry into the home market last fall. Approximately 100 titles in the catalog including "Popcorn," "The Who Would Be King," "The Betsy" and "The Story of O," will be in the initial hi-fi library with new release product to come into the market several months after first-run releases, starting with "The Wild Geese." Anticipated pricing: \$60 to \$80 to Beta or VHS format, about \$10 higher than existing Magi Video prices for its 20th Century Fox tape library, with dealers adding for copy in advance of Q4. On new films, one dealer may get an exclusive on the videocassette release for an initial sales period at a premium price—similar to the theatrical distribution system.

Nextest, member of the Videotape Production Assn. (G. Devlin Productions), a New York based firm headed by Sandra Devlin and featuring state-of-the-art capabilities and 24-hour operation, according to chairman Mort Dehon.

IHF Seminar

Continued from page 36

representatives of the FTC, legal professionals, manufacturers and retailers, covering all aspects of the confusing new federal warranty act and its relation to state and local warranty legislation.

Two workshops held concurrently on sales training and audio component warranties, as follows to the two earlier panel discussions, will close the afternoon program, with a cocktail reception hosted by the IFI ending the day.

Oct. 25 morning panel on the essentials of financial planning for dealers and manufacturers, will be moderated by Barry Shereck, financial vice president at US Pioneer Corp. Windup panel on the bait and switch problem, will be moderated by IIII president Jerry Kasko, featuring the views of manufacturers and retailers.

Seminar registration is \$150 a person for IHF member panelists and retailers, and \$175 for non-member manufacturers. Full details are available from Gertrude Murphy, IHF marketing seminar registrar, 450 Fifth Ave., New York 10017.

Radio Helps RCA & Reed Cash In On 2-Sided Hit

By PAT NELSON

NASHVILLE—The release of Jerry Reed's RCA double-sided single "I Love You (What Can I Say)" backed with "High Rollin'," is one instance in which a two-sided release worked for the benefit of both the radio stations and the record company.

But, normally, "High Rollin'" was not originally scheduled as the B-side of "I Love You (What Can I Say)." Reed had planned to hold the movie theme song "High Rollin'" for a future release, however, when the film came out, the song's immediate listener and radio station interest.

Among those who saw a preview of the movie was Don Hallam, program director of WEEF in Pittsburgh.

"I felt it was a good song when I heard it, and I looked at it as an 'up' record—a male record, if you will," says Hallam. "I played it at night and it got some pretty good phones, so I figured that it could be the same kind of hit as Reed's 'East Bound

And Down" single from the movie "Smoky And The Bandit."

Hallam says that the publicity generated for the movie also figured prominently in his decision to add the record to WEEF's playlist.

"It was being heavily advertised in all media," he said, "so I looked at it as free publicity."

Copies of the record were sent to WDAF in Kansas City, WHN in New York and KTBs in Los Angeles, as well as a couple of other stations, where it was also added to playlists.

The initial excitement response from the stations programming "High Rollin'," coupled with the "Smoky And The Bandit," has developed as an actor from films to a "Gator" and the Reed's RCA double-sided single, which was also added to the playlist as a single as soon as possible.

Rather than hold "High Rollin'" for the next single and perhaps lose the momentum for it, RCA chose to include it on "I Love You (What Can I Say)" and reserve it to a future release. (Continued on page 46)

SALAMON NOT ENTHUSED

Cite Pitfalls In Country LP Format

LOS ANGELES—While album-oriented country programming is being embraced by several major market outlets (Billboard, Aug. 5, 1978), there are pitfalls to the approach.

A leading country programmer in New York and soon in Los Angeles as well has backed away from album-oriented country programming, due to an unsuccessful experiment.

Ed Salamon is p.d. for Sister Broadcasting's popular KTNQ-AM country outlet in New York, as well as national director of radio programming and consulting p.d. for so-called country KTNQ-AM in Los Angeles.

KTNQ will switch from Top 40 to straight country in the fall, not album-oriented progressive, although it was considered. "I don't believe it's possible to do LP-oriented progressive country and straight country on the same station," he says, "and, although I think it's possible to develop a working album country format, I don't think one has emerged yet."

Prior to joining WHN and Sister in 1975, Salamon was p.d. for two years of WEEF-AM and FM, a simulcast country operating in Pittsburgh. In an attempt to bolster sagging evening audience, he programmed a block of progressive, LP-oriented country from 7 p.m. to 1 a.m.

"We ended up splitting our radio station," he says, adding that a new audience of 18-24 males joined in the evenings. "But we alienated our

target audience of 25-49 and 35-49, which hurt our overall weekly ratings."

He believes straight country hits "presented in a manner which fits the needs of the audience" is the key. "In L.A. and New York, there are few 'country cousin' types, that you wouldn't present the music that way. It's like the difference between a pop track type of sound and that of an LTD. We're shooting for an LTD."

Bubbling Under The HOT 100

- 101—SHAKE & DANCE WITH ME, Ken Funk, Shm, Mercury 74008
- 102—HONEY I'M RICH, Raynor, Arctic 0353
- 103—MOONLIGHT SERenade, Tawana Johnson, Butterfly 119
- 104—I JUST WANT TO BE WITH YOU, Flanigan, ARC 12364
- 105—CARE CARE, Dicapanna, RSO 909
- 106—NEVER MAKE A MOVE 12000, B.B. King, ABC 12380
- 107—LET'S GO ALL THE WAY, Whispers, RCA 11466
- 108—SHE'S A GOOD GIRL, Columbia 13091
- 109—HOT SHOT, Keaney Young, Int'l 0711
- 110—YOU MAKE ME FEEL (Wlightly) ROLL, DANCE (Becca Reed), Sylvester, Fantasy 102

Bubbling Under The Top LPs

- 201—EXILE, Mixed Emotions, Warner Bros. A
- 202—HUMBLE GIGGLE, Chrysalis IRC 1172
- 203—KEITH KARPIS, Dot-Bop, ABC-Imperial 1A 9304
- 204—LIPSQUITE, At The Discotheque, Sabulou 20 19172
- 205—VARIOUS ARTISTS, Go, Live From Paris, in 10 (Warner Bros.)
- 206—THE DEAD BOYS, We Have Come For Your Children, Sire 588 6245 (Warner Bros.)
- 207—MASS PRODUCTION, Three Miles High, Columbia 5705 (A&R)
- 208—SILVER COUNTRY, Live in a Sleeper, McGraw 2018 (MCA)
- 209—PAUL WINTER, Common Ground, A&M 4698
- 210—STONEBOLT, Stonebolt, Parachute 5006 (Parachute)

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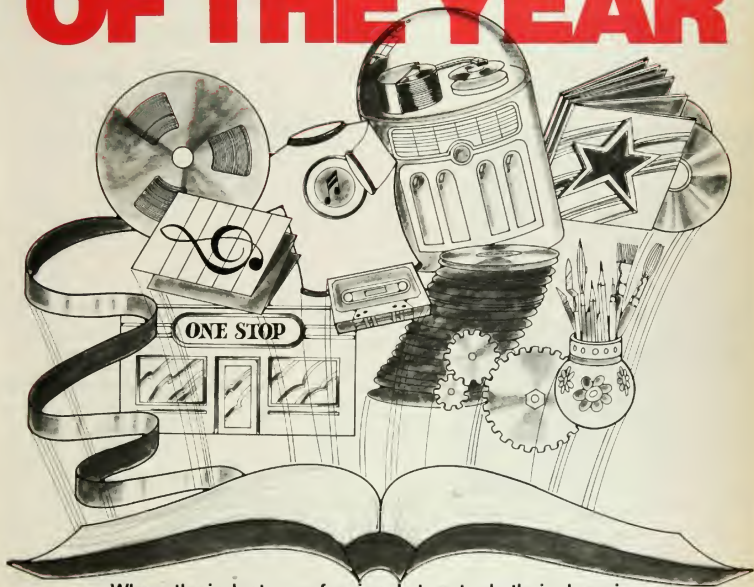
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Date of Issue: September 23, 1978
Advertising Deadline: August 11, 1978

**BILLBOARD'S 1978-79
INTERNATIONAL
BUYER'S GUIDE**

Germany, Maybe Poland To Host Conn's Intl Festival Next Year

By GERRY WOOD

NASHVILLE—British promoter Mervyn Conn plans to expand his international country music festival concept into a new nation next year and possibly stage the first such festival behind the Iron Curtain.

The new country is Germany, and the Communist country possibility is Poland, according to Conn, head of the London-based Mervyn Conn Organization, Ltd.

The festival, which originated 10 years ago at Wembley, will now spill over into a 10-day period. The 11th International Festival Of Country Music will be held at Empire Pool, Wembley, April 14-16, 1979.

The festivals will then be taken to Goteborg, Sweden, Oslo, Norway, Helsinki, Finland, Rotterdam, Holland, and the new site, Frankfurt, Germany. The first international country music festival in Germany will be held at the Festhalle, April 21.

Venues include the Scandinavium in Goteborg, the Helsinki Ice Stadium, Ahoy Stadium in Rotterdam and the Eiseberg IJshal in Oslo.

After spending a week in Germany setting up the new festival site, Conn comments, "This is a tremendous breakthrough. I'll be going back Sept. 1 to meet with the record companies in helping to get April named country music month in Germany. The festival will also be telecast on German television, according to Conn. It has also been set for Holland and Wembley.

Conn will be traveling to Warsaw, Poland, soon to meet with government officials in efforts to set up an international festival in Poland, hopefully for 1979. "This would be our first international country music festival going to an Iron Curtain country," he notes.

Talent on the festival will be drawn from a pool of 26 major

American acts, plus some European artists.

Past shows are still being aired, claims Conn. Last year's Wembley Festival is being carried as a 40-minute program over the BBC. A series of 10 programs on country music with George Hamilton IV is slated for October and November. BBC-TV is planning specials by Kenny Rogers, Carl Perkins, Don Williams, Tammy Wynette and Dave & Sugar.

Conn is lining up a major tour called "Nashville Cavalcade" with Billie Jo Spears, Ronnie Prophet, Lloyd Green and Vernon Oxford. Wynette will be making her first major tour of Europe in two years, starting Sept. 6, and playing 12 key cities in Britain through the 21.

Conn remains bullish on the international prospects for country music. "For the night kind of artist, it's an unlimited market. Certain companies won't find out it's worthwhile if they don't put the records in the market," he adds, citing one problem that has been holding back the international growth of country music.

Looking ahead, Conn sees future growth for his Mervyn Conn Of America Productions which has a new LP by Carl Perkins produced by Felton Jarvis, an album by Raymond Forrester, a British act produced by Nashville's Larry Butler, and a newly signed writer-performer, Richard Ross, who will also be produced by Butler.

Conn's company has gone into co-production with Westwood Productions in shooting eight country music

(Continued on page 44)



Billboard photo by PAPA

FESTIVAL ACTS—Larry Gatlin, Eddie Rabbit, Earl Scruggs, festival producer Tom Moon and Gary Scruggs, congregate backstage during the Nashville Music Festival held recently in Columbia, Tenn. Top artists on the entertainment lineup also featured Tammy Wynette, Kenny Rogers, Merle Haggard, Danny Davis and the Nashville Brass and Don Williams.

Scorpion Holds DJ Copies Until Stores Are Served

NASHVILLE—Now handling its own distribution, Scorpion Records plans to put its product in the marketplace before serving radio stations.

Citing the problem of getting the records to the consumer by the time the consumer hears the records and heads for a store, Slim Williamson, president of Scorpion, plans to insure the product is available before it's played.

According to Williamson, the new Ronnie McDowell single "Animal" was available in record stores one week before dance samples arrived at the radio stations.

Formerly distributed by GRT Records, Scorpion will continue using some of the same distributors which handled product for GRT, and, in some cases, will be going back to its original distributors.

"In the case of country product, independents can get the records into the areas and smaller shops which move a good portion of country product," says Williamson. "These markets are overlooked by the majors which are pushing only pop, rock and major country acts."

The label plans to release at least two singles monthly, with albums flexible. The roster includes Luz Anderson, Jessica James, Rebecca Lynn, Ronnie McDowell, Bruce Mullen, Pete Ray, Brian Shaw, Jean Shepard, Billy Walker and the Wilburn Bros.

National promotion is under the direction of Marty Williamson, with Mike Bonchetta retained on a regular basis and other independent promoters used on various records.

Williamson produces most of the Scorpion acts. Current Scorpion chart climbers on the Billboard Hot Country Singles chart are "Animal" and "I Just Wanted You To Know" by Ronnie McDowell and "Music, Music, Music" by Rebecca Lynn.

Material for Scorpion artists should be sent to Randy Moore who is in charge of the publishing wing and screens material for the label's acts.

Scorpion Records are manufactured and distributed in Canada by Quality Records, Chesham Road, in England and Supreme for release of Scorpion product in other countries.

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Canada Booming

NASHVILLE—The boom in country music in Canada continues unabated. Nashville's Top Billing Agency reports it has booked 62 appearances for its acts in Canada thus far this year. Top Billing acts set for Canadian appearances are Jim Ed Brown and Helen Cornelius, Don Gibson, Jack Greene and Jeanne Seely, the Kendalls, Tom T. Hall, Red Sovine and the Kitty Wells Show.

INTERVIEW LPs BY E/A

NASHVILLE—Some 500-600 artist interview albums have been sent out to major dailies, consumer and trade publications and radio stations across the country by Elektra/Asylum's Nashville operations.

Designed as a more personable, supplemental tool for biographical or interview material, the series LPs feature comments by roster artists on the most commonly asked questions relating to their careers and range in length from 12-27 minutes.

Each individual LP, available currently on Eddie Rabbit, Stella Parton and Hargus "Peg" Robbans, with others forthcoming on Sammi Smith and Vern Gossdin, is packaged in a white album cover with inclusions of a biography and publicity photo for visual aid.

Depending upon their effectiveness, label officials may consider updating the LPs on an annual basis, but note that they will be continued with new artists.

A THIRD PLANNED FOR '79

Wheeling Jamboree Attracts 34,000

NASHVILLE—Planning is underway for the third annual Jamboree In The Hills festival near Wheeling, W. Va., following a turnout of 34,000 at the 1978 jamboree, July 15-16.

Sponsored by Jamboree USA and Columbia Pictures Industries, Inc., Jamboree In The Hills '78 was termed an "unqualified success" by Fred Keshner, vice president of Columbia Pictures Radio Broadcasting and F. Glenn Reeves, executive producer of Jamboree In The Hills.

The event was held at the 150-acre Brush Run Park, 15 miles west of Wheeling in St. Clairsville, Ohio.

Among the performers were Moe Bandy, Bill Anderson, Roy Clark, Buck Trent, Dick Curless, Crystal Gayle, Dave Dudley, the Blue Ridge Quartet, Mary Lou Turner, Mel Tillin, Dave & Sugar, Charley Pride, Stella Parton, Ronnie Milsap, Barbara Mandrell and Tom T. Hall.

Officials noted the giant event went smoothly with no arrests made during the event. Several more 800 recreational vehicles were camped in a newly developed camping area and thousands of fans flocked to the shaded reception tents to seek autographs.

Besides the logistics of the entertainment and staging, Jamboree officials directed the food operations that totaled four tons of spare ribs, 15,000 chicken halves, 70,000 hot dogs, 2,500 glasses of beer and 60,000 cups of soft drinks.

J. Ross Felton, vice president of the Columbia Pictures Industries Wheeling properties, attributes the success of the show to the reputation of "Jamboree U.S.A.," a weekly live country music show with a 45-year history. The show is broadcast over WVAH, the 50,000-watt Wheeling station owned by Columbia Pictures Industries, Inc.

Announcement of the date and lineup for Jamboree In The Hills '79 will be made within the next few months, according to the event's executives.

Tucker Wraps Film

NASHVILLE—Tanya Tucker has completed work at Universal Studios in Los Angeles, making her motion picture debut in the NBC movie for television, "Amateur Night." Slated for airing in November, the picture also features a song written by Tucker and her producer, Jerry Goldstein.

Head For Fairs

NASHVILLE—Roy Head joins the galaxy of Jim Halsey Agency acts hitting the fair circuit this summer. Head has fair appearances slated through September. Among his upcoming dates are in Marshall, Tex.; Norman, Okla.; Princeton, Ark.; Tulsa, and the Yellowstone Cabaret in Billings, Mont.

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"ROSE COLORED GLASSES"

AB-12356



John Conlee's First Chart Single
Top 10 Across The Board



BB-7*

RW-9

CB-8*



WEL- COME

MICKEY GILLEY 
BOBBY BORCHERS 
& DAVID WILKINS .

Epic Records is pleased to welcome these prestigious artists to our label.



Hot Country LPs

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★ Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	14	★	STARDUST—Walt Nelson, Columbia KC 7505
2	7	★	WHEN I DREAM—Crystal Gayle, United Artists UACA 818 W
3	9	★	ONLY ONE LOVE IN MY LIFE—Buster Mays, RCA #11773
★	9	★	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA 193 H
5	11	★	IT'S A HEARTACHE—Bonnie Tyler, RCA #117821
6	29	★	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA 825 H
★	16	★	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury 2941107 (Phonogram)
8	5	★	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
9	7	★	OH! BROTHER—Larry Galin, Monogram MS 7676
★	12	★	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 1741
11	30	★	THE BEST OF THE STATLER BROTHERS, Mercury S 1037 (Phonogram)
★	16	★	VARATIONS—Eddie Rabbit, Capitol CE 127
13	28	★	WATSON & WILLYE—Wayne Jennings & Willie Nelson, RCA #1 1748
★	14	★	HONKY TONK HEROES—Conway Twitty/Loretta Lynn, RCA 2732
15	19	★	EVERYTINE TWO FOOLS COLLIDE—Kenny Rogers & Dottie West, United Artists UACAL24N
16	14	★	I BELIEVE IN YOU—Moi Tilles, RCA 2164
★	15	★	HERE YOU COME AGAIN—Dolly Parton, RCA #117248
★	17	★	ELVIS SINGS FOR CHILDREN AND GROWNUPS TOO—Elvis Presley, RCA 271 1762
19	11	★	THE VERY BEST OF CONWAY TWITTY— RCA 3043
★	24	★	SOMEONE LOVES YOU HONEY—Charley Pride, RCA #117418
21	17	★	SON OF A SON OF A SALE—Jenny Buffett, ABC 1046
22	17	★	OLD FASHIONED LOVE—The Kendalls, Division DT1733
23	48	★	HEAVEN'S JUST A SIN AWAY—The Kendalls, Division DT 1718
24	27	★	LOVE IS JUST A GAME—Larry Galin, Monogram MS 7616 (Phonogram)
25	6	★	CONTRARY TO ORDINARY—Jerry Jeff Walker, RCA 3541
26	26	★	SIMPLE DREAMS—Linda Ronstadt, Asylum AS 104
★	34	★	I'M ALWAYS ON A MOUNTAIN WHEN I FALL—Merle Haggard, RCA 2735
28	49	★	IT WAS ALWAYS LIKE A SONG—Buster Mays, RCA #117479
29	31	★	REMEMBERED STRANGER—Walt Nelson, Columbia KC 33462
30	32	★	DEATHBEAT FRIENDS—Kenny Rogers, United Artists UACA 7546
★	37	★	LOVE ME WITH ALL YOUR HEART—Johnny Rodriguez, Mercury 2984 1581
32	33	★	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA 8177 G
33	28	★	Y'all Come Back Saloon—Oak Ridge Boys, ABC 104095
34	20	★	HE WALKS BESIDE ME—Elvis Presley, RCA #11772
35	2	★	CLASSIC RICH—Charlie Rich, Epic EC 7534
★	44	★	GREATEST HITS—Linda Ronstadt, Asylum AS 1042
★	45	★	LOVE... AND OTHER SONG STORIES—Bill Anderson, RCA 2731
38	22	★	TAE THIS JOB AND SHOVE IT—Johnny Paycheck, Epic EC 7545
39	2	★	BARTENDER BLUES—George Jones, Epic EC 35418
★	48	★	ROMANHOOD—Tammy Wynette, Epic EC 75442
41	21	★	QUARTER MOON IN A TEN CENT TOWN—Emmylou Harris, Warner Bros. WEA 3361
42	30	★	CHESTER & LESTER, GUNN MONSTERS—Chet Atkins & Les Paul, RCA #11778
43	40	★	SOFT LIGHTS AND HARD COUNTRY MUSIC—Mac Bundy, Columbia KC 35268
44	50	★	WANTED: THE OUTLAWS—Wayne Jennings, RCA #1 1717
45	10	★	DO NOT DEFEAT THE HEART THAT LOVES YOU—George Strait, Warner Bros. WEA 3367
46	★	★	HEARTBREAKER—Dolly Parton, RCA #1 17791
47	38	★	COUNTRY BOY—Don Williams, ABC/Dad 104 7074
48	★	★	THE BEST IS YET TO COME—Johnny Duncan, Columbia KC 35451
49	44	★	I WOULD LOVE TO SEE YOU AGAIN—Johnny Cash, Columbia KC 35313
50	41	★	THE BEST OF GENE WATSON, Capitol ST 11782

Country Collage: a new look at the Country Music Hall of Fame and Museum.

COUNTRY MUSIC TRUSTEES

Trustees Project Group's Growth

NASHVILLE—Buoyed by record shattering attendance, the Country Music Foundation plans to add more exhibits, construct an audio lab and expand the foundation's offices.

Meeting at the BMI offices in Nashville, the board of trustees of the Country Music Foundation reviewed the past year's accomplishments and made plans for future developments in the Country Music Hall of Fame and Museum and the Country Music Foundation Library and Media Center.

Displayed were a redesigned Hall of Fame area—with a construction price tag of nearly \$40,000—and a major artifact exhibit titled "Country Collage."

"These two features really finished off the expansion we began

two years ago," comments Bill Ivey, executive director of the Country Music Foundation. "We're going to keep on changing exhibits to keep the museum exciting for those who've already seen it."

Attendance for the first half of 1978 was up 25% for the Hall of Fame and Museum, with some 250,000 visitors touring the site. A projected attendance of up to 600,000 was forecast for the entire year.

Three new exhibits are planned for the museum: a computer exhibit dealing with songs and songwriting, a demonstration of how stringed instruments work and an exhibit titled "Hoe You Look In Costume." With the aid of mirrors, the latter exhibit enables visitors to see how they would appear in a country music performer's costume.

The Country Music Foundation Library and Media Center is scheduled to build and equip a state-of-the-art audio lab for listening to, and recording, 78 r.p.m. disks. The center is set to catalog the library's collection of some 73,000 records.

Beneath the Hall of Fame and Museum, the foundation's offices will be expanded. A storage area will be converted into a conference room. The new facility, which seats up to 50, will be used by the Country Music Foundation and will be available for special conference and music industry use.

"We think word of mouth is a primary reason for our success," remarked Joe Talbot, treasurer of the board. "It's reflected in this second straight year of substantial attendance increase."

RCA & Reed
Bag Unplanned
2-Sided Hit

Continued from page 40

stations as a two-sided hit. Commercial copies were also pressed to include both songs.

As a result, many of the stations that had taken "I Love You (What Can I Say)" to the top five in their markets then added "High Rollin'" to their playlists and found it to be successful also.

Having two sides available gave radio programmers great flexibility in choosing a Jerry Reed record to play. "I Love You (What Can I Say)" had exceptionally strong female response and "High Rollin'" suited programmers seeking to strengthen their male demographics.

Rare as it is, however, Reed's record is not the first two-sided single RCA has worked successfully. The company, according to director of marketing Joe Galante, has had other recent success on records which received split airplay

PLATTER DATA:

Recorded On:
LS167 (GRT)

Produced By:
CHARLIE BLACK

Written By:
THE BRYANTES,
BOUDLEAUX & FELICE

Published By:
HOUSE OF BRYANT
PUBLISHING (NASHVILLE)

Charted By:
ALL TRADES

Programmed By:
DAMN NEAR EVERYBODY

THANK YOU!

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By

CRISTIV
GALANTE



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JC 35305

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cial renewal: international development of Musidisc-Europe, with the creation of three subsidiaries and affiliates in Belgium, Great Britain and Holland, and the multiplication of foreign distributors.

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Tel. 772.70.36
Telex number: 630946



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A and R Manager: J.J. Timmel.
Promotion: C. Lion.
International: J. Sznabel.

Subsidiaries and affiliates:
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CRD Ltd, United Kingdom.
Score Records, Netherlands.

Labels owned:
Musidisc, Festival, Score, Visadisc,
America, Jazz Anthology.

Labels distributed (licensed):
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Storyville, Splash, Gull, Arhoolie,
Springboard.

Labels distributed:
Trip-Emarcy, CRD.

Licenses:
RGE Fermata, Brazil.
Musart, Mexico.
GRT, Canada.
Nippon Columbia, Japan.

Distributors:
Disque-Office, Switzerland.
Bellaphon, Germany.
Bellaphon, Austria.
Gicar Records, Italy.
Message Records, Australia.
Sonet, Denmark.
Amigo, Sweden.
Valintatalo, Finland.

FRANCE 1978: The Future Has Never Been Brighter



Cerrone—his "Supernature" album has sold almost 250,000.

By HENRY KAHN

There is an obvious feeling of immanence within SNEPA, the French record business syndicate which covers the disk and cassette fields, when the actual production of recordings is referred to as "an industry."

Francois Minchin, recently-elected SNEPA president, insists firmly: "Pressing disks is an industry, but producing them is not. A recording is not a can of beans and should not be treated as such."

Industry or not, there is no doubting that records are truly big business in France now, and the future has never been brighter.

In 1977, 132 million phonograms were produced—the figure breaking down into 55 million singles, 72 million albums and 15 million cassettes, representing a financial turnover, not including tax, of somewhere around \$316 million. If the ridiculously punitive French Value Added Tax of 33½% is added on, then the French public spent substantially more on disks and cassettes.

But the French market is far from reaching a saturation point and the record industry expands at an average of 15-20% each year. Last year's increase was an unexpected 25% upturn over 1976, a statistic which surprised most record companies. There is confidence that the French industry will soon reach a sales level commensurate with that of the U.K.

Despite the somewhat prejudiced view that French pop music is not at heart an international product, exports here in 1977 reached a \$70 million tally against just \$20 million in 1976. Imports amounted to around \$30 million.

Now 1978 has produced two important changes which may well give added power to exports and, at the same time, push up expansion prospects on the home market.

The first is generally called "the French sound." It indeed a true "French sound" exists, and this is by no means universally accepted, then it stems from the disco trend linked with high-quality and inventive electronic music.

Names completely unknown in territories like the U.S. just a few years ago have now become established. Jean-Michel Jarre, Cerrone and others now sum up French music to record fans in the U.S.

When Claude Carrere, a French independent producer, announces that for the first half of 1978 his turnover has jumped by 48%, half of which comes from exports, then he leaves no room for doubt that the "French sound" is very much in demand.

The second vital development is the decision by the French government to lift orders about retail price maintenance. Once the ceiling is off record and other prices, then turnover must improve further. This is expected in October, following a period of severe control over prices for three years.

These two factors are expected to boost the French music industry in terms of steady advances, but it is impossible to



Sheila B. Devotion: Sheila's career was masterminded by Claude Carrere from "L'Ecole Est Finie" to "Singing In The Rain."

guess how long the boom will go on. One apparent certainty is that most of the small independent companies whose market originality was confined to the French speaking territories and to France itself are now much more international. By means of bi-lateral agreements, the "French sound" can now be heard in the most unexpected places.

It would be a mistake to assume that all French producers have fallen for the disco scene. In fact, it holds little more than 7% of the market, but attitudes towards it differ greatly.

Among the "hard-liners" is Jean-Marc Bel, of K-Tel International. He insists: "We shall pay great attention to the French sound."

K-Tel is a virtual newcomer to France and has brought independent distribution to France. Seven independent distributors cover around 80% of the market and a debut package of 20 tracks includes all the big successes of well-known French singer Michel Fugain.

But K-Tel has local problems. Television advertising for records is banned in France and K-Tel relies normally on this form of promotion. But it does have at its disposal peripheral radio such as Luxembourg, Europe No. 1 and Monte Carlo, as well as the press.

Bel has decided to concentrate on four categories. One is

Disque D'or

Further proof of increasing French influence in the U.S. has been through the gold disk award there to French pop Santa Esmeralda, for its release "Don't Let Me Misunderstand," produced by Fauve, a French-based label. This was the first U.S. gold disk to go to a French group.

teen albums, mostly made up of disco sounds, another is the field of hit recordings by one artist, put out in compilation form; another is the concept album idea, and then comes the older idea, including such defined areas as classical rock.

The larger record companies are enthusiastic but less tentatively so about the disco scene, and it is generally accepted that this kind of music is "atmospheric" to be enjoyed in specific areas. Built on a strong beat, it attracts dancers.

Yet Eddie Barclay, head of his own record business conglomerate, says: "Disco really is dance music for people who cannot dance." He prefers to refer to it as a "gadget," which is a "Frangias" word for gimmick.

But disco is a French sound because all the elements which contribute to its success were actually present in France 20 years ago.

Louis Hazan, Phonogram chief in France, likes to relate the story of how, 20 years ago, he was in America and described disco clubs which were called names like "Whisky Galore," or "Whisky a Go-Go."

There was less dancing in those days. It was more a matter of buying a bottle of booze, which was kept in a locker, and sitting back and enjoying both music and drink. These clubs were opened in Paris, and in the Cote d'Azur, mostly by a man named Paul Pacini, and Hazan was able to give his U.S. colleagues a rundown on how they were operated and the extent of their possibilities.



Jimmy Gongs and Leroy Gomez of Santa Esmeralda: "Don't Let Me Be Misunderstood" is the first U.S. gold disk to go to a French group.

Says Hazan: "Everyone laughed at the very idea of this. Maybe one old hand in the music game held back his laughter. But though these clubs passed on eventually, they were replaced by today's discos, and now people in the U.S. have the cheek to ask if we have any discos in France."

But back in those days, Barclay realized the possibilities of these clubs. Bernard de Bosson, now with WEA (Filipacchi Music), was then with Barclay. Twelve albums were specially produced for Pacini and his "Whisky a Go-Go" interiors, with one side being rhythmic and the other blues. Promoted via an attractive logo, they sold well and even in those far-off days proved the value of discos as a promotional media for the record industry.

However they did well only in France. Other countries took the bars just wouldn't look at them. This is further evidence that in the early days when discos were really in an infancy stage, France had an enthusiasm for them and this surely has eventually laid the foundations of the "French sound," with its emphasis on the disco scene.

Bernard de Bosson says: "The Ritchie Family helped to put disco on the map with 'Brazil,' produced by Henri Belolo and by Jacques Morak, both Frenchmen. And there were others, like Donna Summer, who made her first disco record in France, 'The Hostage,' which sold 500,000. It shook no foundations in the U.K. and Germany, but it was certainly a great seller in France."

Since then, "Love To Love You Baby" has confirmed the French disco sound, which differs from that of the U.S. disco production, based more on the blues.

Claude Carrere likes to think that disco is more European, rather than singularly French. He believes it emerged out of boredom, a loss of interest in the stale old records. And there is no doubt that his greatest achievement was introducing Sheila, barely known outside France, to the international stardom market.

It was Carrere who had the idea of putting the disco sound and beat into "Singing In The Rain," a mix that resulted in one of the most remarkable worldwide successes in recent years. Carrere now claims proudly that Sheila is among the top five in French exports to the U.S., and she has already recorded in studios there, with a group known as Sheila B. Devotion.

Looking ahead, Carrere insists that now is the time for new talent to break. He has an all-girl three-guitar group called Clout, plus a disco group called Belle Epoque, and is involved in a new Italian disco band, Matia Bazar. Also rated is Space Art.

He believes the disco situation will evolve further and quote Sheila's latest, "You Like My Face," as an evolutionary milestone.

(Continued on page E-11)

Henry Kahn is Billboard's correspondent in France

SNIEPA Gears Up For Piracy Fight

A French Syndicate

SNIEPA, the Syndicat National de l'Édition Phonographique at Audouville, is preparing powerful battle plans in the light against the increasing quantity of pirated product being imported and sold in some French retail outlets.

In France, illicit bootleg recording of live concerts is not particularly evident but the recording of duplicates from records and cassettes, and of radio programs, is growing fast and a special investigation into the whole business is on the way.

The development of the cassette market has, in a way, been a tremendous encouragement to the pirates. With credible disks hard to reproduce, pirated cassettes are now all too common.

One area is what might be termed the "artisan" traffic. This is generally confined to small local areas. Orders are taken and shops, mostly small ones, supplied, but the area in which the trade exists is limited. But there is a tendency now for outlets especially set up to place the pirated product over ever wider areas.

SNIEPA certainly feels this kind of traffic contains the germs of a much vaster business and notes the way it is making deeper inroads into the industry.

Pirate techniques are being perfected and that in turn encourages turnover growth and, with protection against the illegal traffic so inadequate, there is a very real threat to the record companies.

The French public knows little about this traffic. Therefore SNIEPA is marking "information" as a priority. It is aiming a propaganda campaign directly to the consumer, pointing out that the action of buying pirated cassettes is equivalent to buying stolen goods—and a second point is that it tends to encourage unemployment within the orthodox industry.

Certainly most of the fraudulent merchandise is well presented. Four color cartons are used and, for the bulk of the general public, there seems virtually no difference between



the names and logos of well known companies so that it is virtually impossible even for the inquisitive and curious purchaser to realize it is a fake, certainly until the sound quality is tested.

Another aspect of the pirate trade is that in virtually all cases the goods are sold without relevant invoices, and this means no tax is paid. This is a potential danger in legal terms, but it does not deter many traders who ally suspicion by not selling at too low a price. If the price is too low, it draws the attention of the authorities.

The bulk of the pirate traffic in France comes from imports for France, having never realized the 1961 Rome Convention, offers a kind of freewheel for this kind of commerce. Phonograms are just not protected as they should be.

France did sign the 1971 Geneva Convention but this is insufficient because, although ratified, it is linked with the law of unfair competition and this is not nearly drastic enough.

It is clear that though, under article two, governments should provide adequate protection for phonograms and the associated areas, this is just not happening. The result is that the traffic tends to decline in countries which have taken adequate measures, but that traffic builds and builds in a country like France.

The copyright society SACEM, the Société des Auteurs, Compositeurs et Éditeurs de Musique, is closely concerned with the fight against piracy and with SNIEPA works closely with the customs services. But despite this generally determined activity, SNIEPA insists the threat to the legitimate industry has never been so great.

the pirate product and the genuine article. There may be disappointment when the cassette is actually played, for the quality is often mediocre, particularly in sound terms. But even then it seems the average French buyer rarely bothers to take any action.

It can also be argued that the name embossed on the cassette should give a clue as to its pirate origins. But it appears that the fact that illicit names are used is rarely noticed by the customer. In any case, some cassettes present perfect copies of

A recent inquiry here showed that 70% of the catalogues sold to the very considerable Arab population is pirated product and there are deep fears that this situation may become general.

The syndicate still awaits parliamentary action by way of debate on putting a special tax or levy on blank tape in France, a partial solution that exists in some other countries. An earlier proposal that cassette recorders and players should be specially taxed was thrown out in France, mainly because it was considered quite inadequate.

Finally realizing that it had to take up arms itself, SNIEPA has arranged to set up its own investigation. It is hoped that the police authorities will help in every possible way since, in the past, with its headquarters in Paris, has already passed resolutions calling on the world police forces to watch the piracy problem closely and take all necessary steps to combat it.

There will be further appeals to the government to ratify the Rome Convention. Newspapers will be invited to tell the public the facts about piracy and its implications and there will be pamphlets righting certain "show-bus" misconceptions suggesting that illicit recording is nothing more than a joke problem, and that it is somehow "clever" to take part in it.

Borne in mind is the fact that about 80% of the blank tape bought in France is used for recording music from other sources—so that the damage done to the legitimate record industry trade is enormous.

SNIEPA, in basic, believes that under existing circumstances the one sure way of defeating the pirates is for the public to be careful when offered cheap product and appreciate the quality is probably bad, to heed the appeals about preservation of an artist's creativity, and so suppress the pirate market in France by the simple expedient of not buying the illegal wares.

The ideas to help fight the battle continue to pour in. One is to protect cartons and paper used in cassette/disk production by watermarks, in the same way as banknotes are protected.

But the warning signs are there and there is no doubting that industry action against the pirates is being stepped up. At the root of it all is the need for all national and international agreements to be properly implemented. That and adequate sanctions and punishments against those who are caught infringing the law.

HENRY KAHN

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AUGUST 12, 1978, BILLBOARD

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CARRERE

The French Revolution



Space Art

By MIKE HENNESSEY

In little more than a year the French music industry has undergone a remarkable transformation which has not only dramatically changed the character of the domestic market but has succeeded for the first time in achieving a small but significant penetration of French product into foreign markets notably that of the U.S.

Although one of the most technologically and culturally sophisticated countries in Europe, France had long been regarded—as far as popular music is concerned—as one of the backward markets of Western Europe. For some outside observers the most dramatic manifestation of the country's eccentricity came in January 1964 when the Beatles made their French debut at the Paris Olympia and the French response with wild applause—for Yanni Lopez, who was second on the bill. For all the massive publicity and abundant talent the Beatles had a harder time gaining acceptance in France than in any other Western country.

Another massive peculiarity of the French market at this time was the domination of the extended play record—a four track 45 rpm product in a four color sleeve which was costly to produce and whose main achievement was to delay the implementation of the single and the LP. The fact that EPs survived in France long after they had lost favor in other European countries was to a large extent due to the fact that French record buyers were buying artists rather than songs.

The fidelity of French fans to their idols is almost ferocious in its intensity and this enduring loyalty coupled with the deeply engrained traditions of the French chanson, have always in the past combined to make the French market peculiarly resistant to foreign product and the French industry a particularly poor exporter of songs and more especially, artists.

The French top 10 for July 20, 1968, reveals only one interloper—Jumping Jack Flash—by the Rolling Stones at number nine. The other positions are occupied by such durable French artists as Johnny Hallyday, Mireille Mathieu, Sheila, Pierre Perret and French-based Greek acts Nana Mouskouri and Aphrodite's Child (with Demis Roussos). In other weeks of that same year the names Joe Dassin, Claude Francois, Gilbert Beaud and Sylvie Vartan recur.

Look at the charts five years later—and the principal names are Johnny Hallyday, Mireille Mathieu, Sheila, Pierre Perret, Nana Mouskouri, Demis Roussos, Joe Dassin, Claude Francois, Gilbert Beaud and Sylvie Vartan.

And in 1976? Claude Francois, Sheila, Sylvie Vartan, Johnny Hallyday and so on.

This remarkable conservatism on the part of the French public not only inhibits the penetration of foreign product, it also makes it extraordinarily difficult for new talent to emerge in France—as observed elsewhere in this section.

Of course over the last 10 years some new names managed to break through—Gerard Lenorman, Mike Brant, Ringo, Fredric Francois, Michel Sardou, Dave, Christophe, Veronique Sanson and Julien Clerc, to name a few—and as far as foreign product is concerned there has been the continuing phenomenon of Pink Floyd, whose albums sell fantastically well in France and, more recently, the acceptance of the huge international hits of Abba, but by and large the French market and French production have remained massively oriented towards the French show business establishment—that is, until the first rumblings of the French music revolution were heard something over a year ago.

It was at about that time that a number of young independent



Francis Dreyfus (above, circle) the man behind Jean-Michel Jarre (above).

ent producers recognized that the way to conquer the international market was to produce an international sound—a realization no doubt hastened by the success of German product by Donna Summer, Giorgio Moroder, Boney M, Silver Convention and others.

One of the earliest into the field was Henri Belolo, producer of the Ritchie Family, who had tremendous Stateside success with "Brazil," "Best Disco in Town" and "L'Esprit Musé." That was the beginning of a run of success for Belolo who also scored with Patrick Juvet's "I Love America" and Village People's "Macho Man," produced with Jacques Morat, which went gold in the U.S. within three months of release.

Another great pioneer in this field has been France's most successful independent producer, Claude Carrere, who has masterminded the career of Sheila since her early 70s schoolgirl hit with "L'Ecole Est Finie." It was Carrere who developed a whole new strain of singles product five years ago with artists like Ringo and Romeo, aimed at capturing the teenage audience before they developed a predisposition for the established artists, and it was Carrere who launched Sheila on a new disco career with an inspired upshot of "Singing In The Rain," and scored heavily with Belle Epoque whose total sales top four million.

On a totally different tack, Francis Dreyfus provided further international prestige for French product by discovering and promoting Jean-Michel Jarre, a brilliant exponent of electronic music whose "Oxygene" was an enormous success.

Says Dreyfus, "For years there were plenty of imitators in France but few real creators. The radio stations constantly programmed the established artists and it was almost impossible to get airplay for an instrumental artist like Jarre. So we promoted him through hi fi shops, through clubs and discos, and also through jukeboxes. The public began to realize that there was more in recorded music than the limited output they heard on radio."

"Now more creative people are breaking through—artists like Patrick Juvet, Christophe and Jarre and it seems at the moment that everything which is French is suddenly in vogue internationally. However, I don't know how long it will last."

That reservation on the part of Dreyfus underlines the fact that the so-called "French sound" has absolutely nothing to do with the traditional French style of popular music. Leaving aside genuine innovators like Jarre, the French sound is an amalgam of international pop styles with a strong disco on

entation and it would be quite wrong to suppose that it is sweeping the country. What it has achieved, however, is greater international recognition for some of the bright young creative people in the French music industry.

And now, after Jarre, comes Plastic Bertrand, France's answer to the punk rock movement and the creator of "Ca Plane Pour Moi" the first French language record to reach the Billboard Hot 100 in 15 years. Bertrand is a Belgian national produced by Roland Kluger of R&M and, curiously enough it was a Belgian artist—Sœur Sourire—who had that French hit 15 years ago with "Dominique," though it was a song of rather different genre.

Another major breakthrough has been that of Cerrone who burst on to the international scene last year with "Love In C Minor" and whose "Supernature" album has sold something like a quarter of a million copies.

Jean-Manuel Scarano and Nicolas Skorsky have had great success with Santa Esmeralda and Jean-Claude Friederich, who launched Swedish disco artist Madeline Kahn at MIDEM this year with a lavish promotion campaign, and has had the satisfaction of seeing her make the top three in Billboard's Disco Action chart.

Rockin'le by RCA's Laurent Voutry has been a tremendous hit throughout Europe and Jean-Paul Lesco, a former jingle composer, and Didier Marouani have achieved international success with Space, released in the U.S. through Casablanca.

Alex R. Constantinos has made his mark with "Romeo & Juliet" and "Love & Kisses No. 2" and Roger Toumaz has seen "From East To West" by Voyage achieve success in the U.S., Italy, France and the U.K.

Adopting a slightly different approach to the matter of achieving international success with French productions is Karel Boer who created the initial Recording Company at the end of last year and whose energies are devoted exclusively to the recording of expatriate U.S. and U.K. talent. "I want to record these artists in the conducive atmosphere of Paris and then try to establish them in their own countries." The IRC's first release was an album by the Birmingham group, Bachdenker.

Just as French produced repertoire is finding increased respectivity outside France, so the national market has become more open to international product. A top 20 published in a

(Continued on page F-19)

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French Publishers Regroup



Philippe Seiler, for the next six months president of the new French publishers' association CSEM.

After five years of often heated discussion, French music publishers have agreed to merge their two professional organizations into one, the *Chambre Syndicale de l'Édition Musicale*, or the *Musica Syndicate*.

The new grouping was agreed to at a meeting in the French copyright collection agency SACEM by representatives of some 100 French publishers.

These, for many years, had been split into two associations: ASDEP (Association Syndicale des Éditeurs et Producteurs), mainly younger publishers and independent producers; and CSEML (Chambre Syndicale de la Musique Legère), the light music association, dominated by the more traditional publishers.

Until full elections next year, CSEML president Philippe Seiler, general manager of Paul Beuscher, will head the new association for six months, succeeded by Georges Roquere, president of the old ASDEP.

Headquarters are in the new Maison de la Musique, at Neuilly, just outside Paris.

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FREE FRENCH RADIO: Is Legalization The Way?

The overall freeing and liberalization of the French radio monopoly looked closer than could have been imagined when the government took drastic action and introduced new penal measures of heavier fines and longer imprisonment for illegal broadcasting.

However, the original law was regarded as being contradictory so that, starting with the "ecology" stations, there were soon some 20 illegal stations taking to the airwaves.

This happened in the wake of the situation in Italy. Additional weight was given by both SNEPA, the industry syndicate, and SACEM, the French copyright society, issuing statements which deplored legislation which, it followed to the letter, left France with just a single radio network, France Inter.

But the monopoly was to be infringed upon literally 24 hours a day. The peripheral stations, such as Luxembourg and Europe No. 1, beamed in on France, have a far wider audience than France Inter. But the truth is that neither station is really "free," since the French government is financially interested in both stations, and both outlets have studios in Paris.

This essentially means that, though the stations are said to be independent, the government is in a strong position to dictate terms. Should either station act directly against government wishes, then its right to use French postoffice cables could be withdrawn.

In fact, this has already happened. Luxembourg advertised wine, which is not allowed in France on television, and as radio has no advertising spots, there is literally no on-air alcohol advertising. Action was immediately taken by certain anti-drink groups and despite the fact that the broadcasting system of Luxembourg is in the Luxembourg territory and not in France, the network was forced to put an instant halt to this kind of advertising.

The growth of pirate stations produced some legal reaction,

but on the whole the government simply jammed the stations as far as it could.

It did try to pick out some stations for prosecution but tripped over the constitution itself when it attacked Radio Fils Blue, of Montepierre. The examining magistrate took the view that as free speech is guaranteed by the constitution, no legal action could be taken against the pirate station. Furthermore this decision was confirmed on appeal.

This had an immediate effect. The government decided to tighten up the law, despite the fact that the constitution over this matter is by no means clear. Yet the subsequent debate in the National Assembly showed that the government was not opposed to certain local stations, though under certain conditions. In the industry, this was regarded as so much "sand in the eyes," as such stations would cost a lot of money both to run and to build.

And in any case, successive governments since World War II have shown hostility to this brand of freedom, despite the fact that free radio existed in France before the war.

Government measures were hit again, though, by the senate, which amended certain areas of them. The senate insisted that the law could not be retroactive and that stations being prosecuted could not be subject to penalties which had not as yet become law.

Additionally a committee has been set up to study the cultural position of future audio-visual, and this could have a bearing on radio in France. There are far too few stations and therefore musical and other cultural outlets are strictly limited.

Further, the whole question of regional stations in one form or another will again be considered. The pirate stations have certainly not decided to disband and seem determined to continue testing the situation.

And a last prospect is that the controversy about payment of copyright fees by both French radio and the peripheral stations for the broadcasting of records may, in the last resort, meet the wishes of the record companies.

The case against France Inter has been heard in the copyright field, and it seems SNEPA has lost its argument. But the findings have not been published and therefore nothing can be regarded as official.

The situation is so flexible and fluid that the original supposition stands firm: Freedom in French radio may well be a lot closer than anyone could have imagined.

HENRY KAHN

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But while many French companies, Barclay among them, believe the lyrical language barrier is slowly being eroded by international acceptance, Carrière believes it is still very much there. The French artist who wants to find success in the U.S., he says, has to sing in English and also sing without trace of accent.

Obviously every French record company plans far ahead. Phonogram, as an example, plans on a 10-year schedule, with no real certainty as to what is likely to happen musically. The theory is that plans are made but are there to be changed. Most of the companies do believe the scene is set for the next three or four years, while accepting there will be further changes.

Francis Dreyfus, of Motors, who produces Jean Michel Jarre, claims that France has now lost its timidity and emerged triumphant, though he accepts that the future has to be handled with care and attention.

Virtually every French producer believes that music is likely to become more international than ever before. Pop music is, in a sense, less international than classical, for various obvious reasons. Pop's roots rest with the mass, the folk of the region. This made it easy to learn various styles, the heavy trend of German popular music, compared with the nostalgia of Latin sounds, both vastly different from the music stemming from the U.S. and U.K.

Patrick Zelnick, of Polydor, France, is convinced that the new international spread of pop music will be remarkable. There will be no one style: jazz, rock, pop, disco and the other defined kinds of music will all have a place, but the one ingredient is that each will have to be good. The mediocre will vanish and he feels this will lead to the production of fewer records.

Currently 30% of the records produced in France represent 70% of the total sales and very few disks sell more than 20,000 in France. Fewer yet sell enough to reach gold disk status.

So now the producers look to talent. Names just emerging include Christine Paillet, Cyrille Verdeau and Renaud. As they come through, Eddie Barclay insists that French popular music, including disco, is expanding at export level, simply because "France has the best arrangers."

French industry feeling is that the arranger is to records what the director is to films. Phonogram's Jean-Louis Hazan is convinced of the truth of this. He says the musicianship of the arranger, providing the real color of local pop, will play a vital role.

But export and import increases will, it is felt, grow for all countries. Zelnick, of Polydor, says: "There are good studios in all countries, and means of distribution are roughly the same. Supermarkets are now handling disks in a big way. There will be a consistent increase in the demand for local talent."

The emergence of electronic music, via the synthesizer, has done a great deal to give France the boost which carries it farward last.

Two names in this field clearly stand out. Jean Michel Jarre and Geronze. The former was a member of the music research team employed by French Radio. He was the first to introduce electronic music to the Paris Opera in 1971, and a ballet is being composed around his recording "Oxygene," which earned gold disk awards in no less than 30 countries.

Geronze also captured the imagination of the U.S. He has his own production company Malligatier and helped kindle the fires of success for "The French sound" with his kind "Love In C Minor." His production in association with Don Ray led to vast tape exports to the U.S. It is estimated that his tape sales will make him a personal fortune while also establishing French music in this field.

Barclay's EGG label, described in advertising as a new experience, is also riding along on the typical "French sound," though Barclay could well be the last to admit it. His smug release of seven electronic albums is proof enough, though, that he feels he has unearthed the secret. His product touches the crest of the success wave and he plans to do everything needed to stay there.

An often-asked question in France is: How many discotheques are there in the country, and just what is the strength of their value in promotional terms?

For the French, promotion is a tremendous problem. France is badly served by radio. There are the peripheral stations, but despite their importance to music promotion, they still pay a great deal of time to queue programs and chat shows.

In fact, there are some 4,000 discotheques in France, and in general customers who want to buy a record are given all the information they need actually in the clubs.

There are also links between radio and clubs. Jean-Claude Borelli, who records for Disc AZ, may promote a new record via the peripheral radio stations. But CBS has linked with Holly wood Chewing Gum (General Foods) to produce an attractive competition, sure to pull in consumer interest, which is linked with 20 French discos. Groups are invited to send tapes for judging, with a grand finale at Olympia in Paris, associated with Radio Luxembourg. The top prize: a recording session at Nashville, Tenn.

Further evidence that the discotheques can have special promotional interest in France is that the groups involved in this latter contest will appear live in several of them. Additionally, a Music Media survey showed a steady stream of French produced disco records now being played in the clubs.

In the 1973 period, the top records were all U.S. The following year, American disks dominated, but there were places at the top for British product. By 1975, Germany was included, the top for British product. By 1975, Germany was included, the top for British product.

(Continued on page F-21)

Sonopresse's Young Team Gets Results

By PETER JONES

After just a year as a wholly owned EMI group company, Sonopresse has gained industry wide acceptance in France as a chart and sales contender.

But the going has been far from easy. The transfer during the 1977 fall of stock to the EMI new computerized distribution center (SODIP) proved to be fraught with hang ups and hassles and there were, for a while, near disastrous effects on deliveries.

Through meticulous work in the stock department, and a sales team that just wouldn't give up, the company rode out the storm and everything was in order for the Christmas sales spree.

Since then, the company's hit record has been impressive, starting with ELO's "Turn To Stone," which had nine weeks in the chart, first appearing January 1. This was followed by a string of big sellers, including Robert Gordon/Link Wray with singles, Darts, with two consecutive singles from one album, both hits, and Samantha Sang, who covered the Bee Gees' song "Emotion."

Additional hits, of varying musical styles, have been Kate Bush's "Wuthering Heights," the U.K. singer gaining immediate acceptance in France, the Michael Zager Band's "Let's All Chant," and Crystal Gayle's "Don't It Make Your Brown Eyes Blue."

The acquisition of Sonopresse by EMI opened up unforeseen horizons in international air, currently representing UA/Blue Note, Capitol, Magnet, Private Stock, Transatlantic, MPS and Durium, among others. Following the set up of the independent Capitol air and promotion office inside the Sonopresse structure, the whole of the Capitol back catalog has been reviewed, leading to re-releases and repackaging projects that include double albums, boxed sets and a new single and album range "Music In Gold," regrouping in a gold package product from such as Ella Fitzgerald, Gene Vincent and the Beach Boys.

Priorly new product includes the Kraftwerk album "The Man Machine," launched at a vodka-and-caviar party in Paris. And Tavares has gained market acceptance in France for the first time through "Saturday Night Fever" and now

Peter Jones is Billboard's U.K. News Editor

has become a big selling act. Both Mink de Ville and Bob Seger are building reputations and Taste Of Honey is big in the disco scene.

On the Artist side, notwithstanding the loss of Jet Records, whose major act ELO was launched by Sonopresse, there are big hopes for the fall via a new Crystal Gayle album; material from Gerry Rafferty, now building steadily; the Strangers, and Dr. Feelgood.

Acquisition of the MPS jazz catalog by EMI and its subsequent distribution by Sonopresse in France made it profitable to create a jazz division within the company, handling Blue Note, MPS, Pacific Jazz, Aladdin, Liberty and Candid Artists. In the somewhat crowded jazz field, Sonopresse has built a good name through world exclusive releases of albums by Tal Farlow, Errol Garner and Gerry Mulligan, and with previously unreleased product including George Duke, Alphonse Mouzon and Monty Alexander.

Two aggressive independent companies have entered the French market through Sonopresse, both in a big way. Magnet Records' act Darts hit the charts in February with "Daddy Kool" and followed up with "Come Back My Love," consolidating further with "Boy From New York City." And new signing Chris Rea, with a Gus Dudgeon produced album and single, is winning fans, and an intensive television campaign by Guys and Dolls should give them the star recognition in France they already have in neighboring territories.

And Private Stock, after a long spell of U.S. only slanted releases, has hit the French scene, first with the Gordon Way combination, then with Samantha Sang and the Michael Zager Band. Upcoming priorities center round Gordon and Way, Cassie Houston, and also produced by Michael Zager, the team Nonchalance, and Benny Mardones.

Though access to EMI product is limited by the prior claims of EMI's main French company Pathe Marconi, Sonopresse has still done well in that category, Kate Bush, and Marshall and Han's big U.K. hit "Dancing In The City."

There has also been action on the company's domestic air front. Already released is product by Yugoslavian artist Tereza and by new rock singer Rick Albano. Leading U.K. band leader Pierre Forte, a recent signing, is working on an upcoming Japanese tour, and released this fall will be records by Marc line Beaupond, Stone and Patrick Abrial.

The company policy is towards retaining a small, tight team of the fullest co-ordination, though expansion is inevitable. The average age of Sonopresse management is under the 30 year mark.



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The Nightmare Of Trying To



Michel Poulin—Pathe-Marconi A&R chief.

By MICHAEL WAY

This very month, some 250 recordings will be released in France, providing retailers and radio station chiefs alike with a near impossible selection task if a fair promotion and allocation of time is to be achieved.

But it is a virtual nightmare for the young artist, however talented, and the team of professionals behind him. So how to become a Jacques Brel, Charles Aznavour or Sylvie Vartan? For the success of these artists, there are dozens of firmly established French performers, is assured by guaranteed air time on radio and television because of their status. The retailers also know that sales by such artists pose no problems. But they literally don't know where to start on the others.

In release terms, June is always an exceptional month for France, and the majors and minors, independents and publishers, seek the big summer hit at this time. The traditional "tube de l'été," which could make a newcomer a millionaire almost overnight in a country with a market around the 100 million annual record sales mark, representing two disks per person per year.

Confirmation of the durability of the truly established French artists is proven by the charts. A recent Radio Luxembourg listing gave no less than eight of them in a top 20

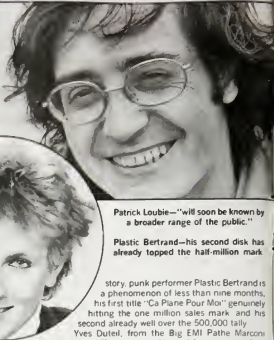


Yves Duteil—took four years to reach the top.

which included disco and foreign material. As Jean Kluger, of the Bleu Blanc Rouge publishing company, says, "Once you get there, in France, you mostly stay there."

Yet there are currently in France a dozen or so artists, of differing styles, who have made it in the past year or so, thanks to the combined efforts of their own talent and the record companies, publishers or independent producers behind them.

They have reached it in various ways. Vogue's latest success



Patrick Loubie—"will soon be known by a broader range of the public."

Plastic Bertrand—his second disk has already topped the half-million mark.

story, punk performer Plastic Bertrand is a phenomenon of less than nine months, his first title "Ca Plane Pour Moi" generously hitting the one million sales mark and his second already well over the 500,000 tally.

Yves Duteil, from the Big EMI Pathe-Marconi stable is a different story. He had been around four years or so before really reaching the top after a week-long season at the Paris Theatre de la Ville in September, 1977.

Independent sources say that EMI spent as much as \$200,000 in pushing Duteil to the top after his initial success in winning the French-language song contest at Spa, Belgium, back in 1974.

EMI's top A&R man, Michel Poulin, French and foreign artistic and creative services manager, admits that the Duteil campaign needed a lot of patience, which was only rewarded with sales of "La Tarantelle" following the artist's Paris appearance.

"Even we were surprised, for Duteil had not really changed artistically. We had done the same thing before and it hadn't worked." The Theatre de la Ville appearance was an expensive gamble, the whole promotion costing some \$12,000, but it did enable EMI to bring together the sort of people, mostly from the radio stations, to hear the artist.

Duteil appeared at the Theatre de la Ville, which promotes a wide range of artistry from theatre, modern dance and classical music, because to get into one of the big theaters, such as the Olympia, is virtually impossible in these days of big star domination. Also, as Poulin comments, a promotion campaign for Olympia, with all the back-up work, could cost upwards of \$50,000.

It was four years for Duteil, but 12 years for Bernard Lavilliers, for whom Barclay Records took the plunge with an Olympia appearance in March, 1977. The blues rock samba artist was nevertheless a special case. He sold records prior to Olympia, and without the backing of radio airplay, deemed so vital for a breakthrough.

Lavilliers, from St. Etienne in central France, already had a wide local following and played the clubs and cafe theaters now blossoming in Paris.

Despite the difficulties of getting airplay for an artist, Poulin describes the French as "a great public," with numerous artists gaining a foothold in the charts not via radio but by "word of mouth" and the press. Lavilliers is one of the biggest current examples of this phenomenon.

Poulin's patience with Duteil echoes a controversy in the industry between the big record companies and the smaller independents where the argument is about who does the better job. Poulin believes that only a major can do a full promotion campaign because of the financial resources behind it. It has the capital for investment.

Recording costs anyway are high, ranging from \$5,000-\$10,000 for a single and \$18,000-\$40,000 for an album.

The same line is taken by Jean-Jacques Tiché, head of major publisher Intersong, who is also prepared to work hard and long on an artist. Patrick Loubie, produced by Intersong on the Polydor label, has so far made two singles, one of them "Une Petite Fille Qui Fait Des Pates," but neither sold more than 40,000. "But I'm not in a hurry," Tiché says. For Loubie is now known in the industry and will be soon known by a broader range of the public.

EMI's Poulin insists that only the big companies, with massive distribution and administrative expertise, as well as artist and promotion resources, "are best placed for the job and know where they are going."

It is generally admitted though that the smaller production company, with limited resources, is far keener on rapid results for its product, which can prove hazardous for the upcoming artist. Yet some of the risks can be cut if license deals are signed with distribution firms, while the major

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Bernard Lavilliers—Barclay took the plunge with an Olympia appearance last year.



Alain Souchon—a big success for RCA.

record companies often finance independents if the material is good.

Brigitte Bertholier Spahn, of the independent Bagatelle publishing production company, admits that the smaller firms badly financed but asserts: "We can do a better job on a new release than a big record company."

This view is shared by Michel Leclerc of Rideau Rouge, another independent publisher producer. "The artist is better served by the smaller and perhaps more efficient team," he comments.

But dominating the whole artist-launch scene in France is the near monopoly enjoyed by France's radio stations, the state-owned France Inter, and the commercial channels Europe No. 1, Radio Luxembourg, and Radio Monte Carlo, in which the state also has a share. As all producers agree, these four stations put out near identical material, both spoken and musical, and are extremely difficult to break into.

The problem became more intense with the general elections of March this year when programmers were obliged to broadcast far more spoken-word material than probably ever before. The symptoms have remained, with the public seeming to want more spoken word, and on "bad days" (for the music business, that is) barely 70 records a day are played, with low hourly averages of only six or seven disks.

As one producer complains, 10 years ago there were several program chiefs for each station, providing more promotional chances for young artists, but now there is just one.

Behind this situation is a major headache, the demand by the three commercial radio stations (and sometimes the offer by publishers) of joint publishing rights on new records. While often on a 50-50 basis, radio stations even take complete rights, but guarantee airplay. "Payola by contract" is one view. But the whole record and publishing industry looks set to submit to the trend, so making it more serious at all levels.

The only solution, all say, is the eventual legislation of totally independent radio stations. But, following new, strict government controls on pirate broadcasting, this appears still a long way off.

The French industry now looks enviously at the situation in the U.S. and U.K. where local radio, under proper control, is a fact of life.

As a first step, many French record producers would like to see the introduction of regional radio under the auspices of state-owned Radio France, but few would accept the anarchy of the Italian situation, where pirate stations abound.

But in fact, most are awaiting the arrival of radio by satellite, which would escape government control, and this is expected in five years' time. Already one commercial radio station here is negotiating with American radio executives.

In reply to the current situation, the radio stations insist they are giving the public what it wants, though lack of diversification among programs has to be noted. Record producers argue that journalists and advertisers dominate radio airwaves, whereas music, which is what the public wants, takes a poor third place.

It is generally agreed that the commercial radio stations devote 75% of music airtime to records in which they have taken joint publishing rights, with much of the rest dominated by established French artists and foreign material. The record companies further complain that while an established artist can get anything played, be it good or bad, new talent is locked out.

Legalization of independent radio may be deemed vital to break the monopoly of the radio and tv stations in record promotion, but all producers agree that if the material is good, it will sell—and the program chiefs will play it.

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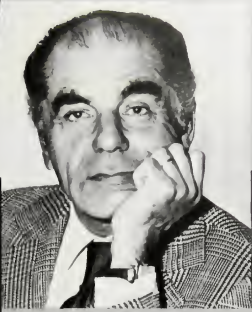
French Publishing Goes American



Patrick Villaret, of Editions Barclay.



Brigitte Bertholier-Spahn, of Bagatelle.



Jean-Jacques Tiche, of Intersong, France.



French independent publisher Claude Pascal.

As the thriving French music industry evolves, its publishing sector is becoming more and more American in style. The number of publishers has snowballed in recent years as young writer-performers take their compositions right through to the production stage.

This has obliged many of France's traditional publishers to go into production themselves, despite the considerable financial outlay, in order to earn the maximum from the works they themselves represent.

Another reason for the "Americanization" of "l'industrie," as the French call it, is the rapid expansion of disco music which has at last enabled a wide section of the French business to score solid international sales.

Says Patrick Villaret, of Editions Barclay: "We've never sold as many records around the world as we do now."

The majority of publishers have taken the expensive gamble of going into production to protect themselves against the new breed of writer-performers who, as in the U.S., set up their own publishing and production companies, often on the strength of one title.

As a result, fewer writing artists now offer their material to the traditional publisher, one of France's two biggest publishers along with EMI.

He affirms: "All is about to change. There are no more rules. Everyone today is a publisher. They think that putting in money is enough, but it is not. All we can do is to wait until they disappear from the scene, because we'll still be here."

Claude Pascal, who himself is now solidly entrenched in production, echoes these comments: "The business is about to break up into a thousand components. Thirty years ago, there were few publishers. Now those moving into the business are not even professionals but are just businessmen setting up a company as a gimmick. But they cannot last as they are not experienced enough to resolve the complicated problems of a publishing house."

As an independent, Pascal, who represents such foreign catalogs as Chrysalis and Heath Levy (U.K.) and Gypsy Boy, Springtime, Chandos, Blue St. and Baz Scaggs (U.S.), has an other battle on his hands against the big international publishers, such as Intersong and EMI.

To counter them, Pascal, formerly with Pan Am and now 18 years in the business, created the UEP (European Union of Publishers), linking with active independents in other European territories so as to be able to sign continent-wide deals with U.S. publishers in particular.

His partners in a venture he describes as "competition for

the majors" are Abba mastermind Stig Anderson's companies in Sweden, ATV, London-based, Roland Kluger's publishing empire in Holland and Belgium, Intro in Germany, Clippers, the Spanish publishing house, and Durum, from Italy.

Other independents also into production are Marcel Leduc, of Rideau Rouge; Brigitte Bertholier-Spahn, of Bagatelle; Jean Kluger, brother of Belgium's Roland, at Bleu Blanc Rouge; and Barclay's Villaret.

Comments Leduc: "It's in the nature of things and the only means of doing a good promotion job." He agrees there are risks, but says publishers are in a position to produce what they want and what they believe in.

In the "straight" publishing scene, Leduc, whose company launched Julien Clerc and represents the catalogs of Steve Wonder, Neil Diamond, Kris Kristofferson and Gilbert Becaud among others, says that on an international level the smaller company can be more efficient than the giants as it can choose its own sub-publishers in foreign territories.

Leduc also comments on the "sudden" appearance of new publishers and he admits he hopes some of them "will succeed." To counter them, he says, it is up to "the serious publisher to explain to writers and artists where their best interests lie."

At Bagatelle, Brigitte Bertholier-Spahn and Denis Bourgeois go so far as to aver there is "no more traditional publishing."

On the recording side, Bagatelle produces some eight or 10 disks a year and are currently promoting an electronic disco album by Jean Yves Labat. Here, too, there are complaints. Brigitte Bertholier-Spahn regrets that in a current period of high record production there are only six major distribution companies in France.

"It is worrying to see the large number of new releases," she says. "Everything is full at the moment, from studios to pressing plants. And I'm afraid that the big record companies have a virtual monopoly on distribution."

Kluger, whose Bleu Blanc Rouge firm is now based out at suburban Marnes La Coquette, says the business has really changed, though he has always linked publishing with production as he usually works on a title-by-title basis.

Remarkable how the French industry is becoming American in style, with the frequent arrival and disappearance of publishing companies. Kluger adds that the U.S. phenomenon of up to five publishers per title had not yet reached France where, it is decreed, a maximum of two only are permitted by law.

To counter the upsurge of virtual one-man writer-producer-publisher companies, Kluger has set up his own writer stable under Daniele Vangarde, called Zagora Music, while much of Bleu Blanc Rouge's production on the Barclay label is distributed by Phonogram.

Kluger says France is scoring strongly in the disco world, so breaking into the U.K. market—which had been virtually

closed to French artists. Few records are made just for France now and the openings abroad are much better now. A good example is an album of bouzouki music in the disco field which we placed abroad in just 10 days. The public, too, is much more open to new product."

Many industry leaders in France, however, do admit that disco product is not always of the highest quality in France. But one said: "Better to have disco than nothing at all."

Patrick Villaret, of Editions Barclay, has been in production for seven years and to compete with the new writer-performer wave has set up his own stable of young producers. He says firmly: "It is vital to do so."

Villaret, who has just produced a Marion Williams album for RCA and who represents notably EMP and Downbreaker Music (U.S.) and Ricordi (Italy) in France, says: "There has been very rapid evolution in France, with young publishers out to earn a lot of money very quickly. I am not in the same generation, but I am having to adapt."

Both he and Jean Kluger agree that the cover situation has also evolved. "You can't do a cover of the Bee Gees or Cerberone," says Villaret. And Kluger adds that with the internationalization of current hit music, mostly disco style, a publisher either had to be extremely quick on the scene with a cover, or not bother, as the imported original would sweep in, whatever the territory or the language.

Of the major companies in France, Tiche's Intersong is into production, while EMI, under Alain de Ricou, though promoting a lot of newly written material, is one of the few to stick with traditional publishing with little production involved. But de Ricou says: "We would die if we just collected copyrights."

Heading a team of four professional managers within the EMI publishing group in France, de Ricou says that he boasts 10 A-men, more than EMI Records and Phonogram added together. "The publisher is the radar system for the record company, but I do agree it is now more difficult to place a song with an artist."

"Our role here is not to collect. It is to promote foreign material and cover recordings. Many publishers are into production because they cannot place records with the record companies, but I can."

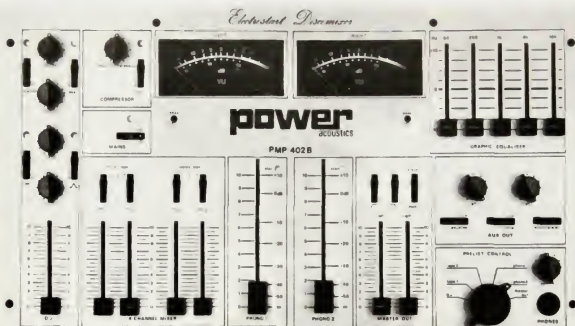
"France is enormously creative, the biggest in Europe and third in the world, so there is obviously a place for the publisher. I stress the great tradition here of the writer-performer, but publishers only go into production with such writer-artists so as not to lose them."

But he complains about the lack of traditional publishers and says the industry needs more competition. There are also, he says, fewer traditional-style interpreters with whom publishers can place songs, so some of France's internationally-known writers are going through "a rather lean time."

One traditional publisher to stay out of the production trend but to benefit profitably from the disco scene is Paul (Continued on page F-23)

With all those French fashions dancing the night away, it's a shame the "in" discos aren't equipped with chic Paris-Power.*

* French audio



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FRENCH REVOLUTION

Continued from page F-7

recent issue of the French trade fortnightly "Music Media" included records by the Bee Gees, Bonnie Tyler, Boney M (at 1, 2 & 3 respectively), Queen, Itzhak Cohen, Abba, Baccara, Jimmy Cliff and Umberto Tozzi.

But it is still the case that around 80% of sales in France are accounted for by national product and the grip of the long established artists referred to above remains extremely strong.

Another aspect of the new French revolution is the fact that, at last, the LP has gained ascendancy over the single. The single, itself a latecomer to the French market—being launched for all practical purposes in the mid-'60s—was late in achieving wide penetration because of the preference for the EP which took a considerable time to die down. Now the French public has become more and more album oriented.

Says Leon Cabat, head of Vogue Records—the major independent French company which this year celebrates its 30th anniversary: "The French market is extremely strong and we have had an enormous increase in production this year—so much so that it becomes increasingly difficult to find pressing capacity."

Vogue has its own presses and a production capacity of 800,000 singles and almost the same amount of LP's monthly. "But since we press for Benelux and Switzerland," says Cabat, "because costs in France are cheaper than any where else at the moment, our resources are at full stretch."

Despite a tough economic situation—11 million of a total labor force of 23 million are unemployed—the record industry is enjoying a boom period and a growth figure of between 15% and 20% is confidently predicted.

The broadening of public taste in music has been reflected in the inventory carried by record outlets and it is now often the case that a department store with a record department will have a wider range of repertoire than the conventional record dealer. These stores, increasingly, are getting their supplies direct from the manufacturer rather than deal with rackjobbers, and they are currently accounting for 80% of single sales.

The cassette market is healthy—cassette sales represent about 26% of the LP market and some companies have had remarkable success with double LP cassettes of hit parade compilations.

All in all 1978 will prove a year of evolution and progress for the French music industry whose main concern as it moves toward the '80s is likely to be that of campaigning to end the government broadcasting monopoly in order to have the possibility of getting exposure for more than a tiny fraction of its wide-ranging product.



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EMI

Ed. F. Day.

Brighter Future

Continued from page F-11

and 1976 produced the success of Cerrone's "Love In C Minor." And by 1977, France had seven top winners with only five from the U.S. That kind of statistic imbues the French industry with justified confidence.

Says Marion de Froment, who looks after international sales for Disc AZ: "We now have a deal with Salsoul and our visits to the U.S. are as sell as well as to buy."

This company increased its turnover last year by 24%, but expects to keep at a steady 18% during the next year or so. Its disco contribution is original. Now marketing an all-electronic "Disco Spatial," Disc AZ has no names printed on the discs except trademark of the electronic instruments and the arrangers. The rest is anonymous and there is a growing theory that with certain exceptions the accent will in future be placed on the originality of the music and arrangement—and the players and musicians will not even get a mention.

That the French disco electronic sphere has developed despite the absence of a national chart, suggests the importance of charts has diminished. There are still charts in France: dozens of them. There are disco charts, jukebox charts and charts published by those peripheral radio stations. The result is to give virtually every act and company the prospect of finding a place in one chart or another.

SNEPA takes the view that it it has its own chart then it must be positively beyond reproach. Michel Bonnet, of the SNEPA economic group responsible for the original chart, believes that is possible, but only at a high price. Currently it is felt that price is too high. Meanwhile the absence of a syndicate chart causes no alarm.

But certainly the great disco upsurge has given birth to a lucrative new industry, that of disco equipment. COMEL, for instance, with its "Power Acoustics" range, has hit the export market with its mixers, its amplifiers, and other items. For this company, a 1977 expansion objective of \$3 million showed also an increase of exports to 30% of total turnover. So French disco at all levels is scoring.

When it was known that the French government was changing economic policy and lifting ceilings on prices, the record industry cheered, almost to a man. Prices had been strictly controlled for more than three years. In 1977, disc prices were allowed to rise by around 3.5% whereas the cost of living in France went up by 9.4%. In other words, disks remained a good buy.

But it has to be remembered that the public has to pay a 33% Value Added Tax so even when prices are freed, by government permission, they can still hardly "jump out of their skin." Indeed, it can be argued that the government, so long as it imposes a punitive sales tax, is not really giving much

away. While freedom of price-setting is welcome, there are no illusions.

The government believes that freedom also means competition and this should keep prices steady. Companies will be faced with higher costs. Pressing costs, held down stringently, just have to start rising, along with other overheads.

One complication is the French code system, in force for a few years now. The company concerned places a disk in a price maximum range category indicated by various letters. This is a guideline to the public. The code is posted up in the retail outlets, so that the retailer has an ever present guideline as to what to charge, even though price fixing may be "freed." The public is in the retailer, who has to expect.

One other method is for the retailer to his margin according to the price he pays, plus his overheads, and then paste the price tag on the sleeve. This may not be too difficult for a small retailer with a limited stock, but for others, super markets in particular it could mean much more labor, and therefore greater expenses.

Government attitudes are mixed. It appreciates the problems, but dislikes the coding system because it smacks of price fixing, but its other aim is to encourage competition to keep prices down.

And, says Francois Minchin, SNEPA president, the whole business could lead to even tougher controls. So if a super market, which buys heavily and so receives big discounts, charges the same price for the same record as a small retailer, who buys less and therefore gets less of a discount, it is possible the supermarket could be called to account.

It may seem absurd to consider this "price fixing," but the supermarket could still have to explain how it arrived at the higher price. This while the government says it will not tolerate price fixing at any cost.

Taken all round, however, it is felt the changes could favor the small companies. Many believe that the market domination by just 50 companies out of 200, responsible now for 90% of the business, could lose certain advantages, while the smaller ones can gain.

Musidisc is a case in point. At one time dealing only in budget-line product, it now builds its own selling lines, including a disco group called Au Bonheur des Dames. The company expands at around 20% a year and has now taken new and larger premises. Francois Grandchamps de Baug, president, is a very confident man these days.

He has signed distribution agreements with Belgium, Holland, Luxembourg, the U.K. and Switzerland and has signed deals with around 14 U.S. labels. Musidisc is a strong example of the change and development of the smaller companies both at home and abroad.

And the president brags that the small price raises which will follow price "freedom" will favor singles. He says that no matter how small the price increase, some lower paid social

French Briefs

There are 12,000 French and 13,000 record outlets in France but only 1,000 of these are conventional record dealers. RCA France had an increase in turnover for the first quarter of 1978 of 68% compared with the first three months of last year. Musidisc is expanding its local production under Jean Jacques Timmel and is releasing material by Michel Legrand, Jean Sablon and Stephane Grappelli plus a number of classical albums by Boulez, Montoux and Encremont. . . . About 90% of France's music exports go to Common Market countries. Eurodisc sales in France are 70% up on last year, due largely to hit material from the U.K. and Italy.

The late Claude Francois who was a top pop idol in France for 16 years reportedly sold a total of 35 million records. Musidisc has released a series of double cassettes with 20 hours playing time. Artists featured include Greedence Clearwater, Nina Simone, Marie Laforet and Jean Baez. . . . Vague reports 60,000 advance orders for the Casablanca double LP "Thank God It's Friday." According to a report from the French Ministry of Cultural Affairs, 70% of records released in France lose money and no more than 20 disks a year achieve sales in excess of 500,000.

Billboard

classes will be affected and will turn towards singles. This will, in turn, bring more business to the super markets which, at this time, are the most important outlet for singles.

Musidisc has also set up its own distribution service, geared like Cogedon to look after supermarkets for a group of companies. It adds emphasis to his firm belief in the future of super market sales—and, therefore, distribution.

Classical product now has a 15% share of the French record market. The two French groups Erato and IPG are now faced with a problem. Ivan Pastor, who produces classics for IPG, says that with that huge one third Value Added Tax, classical records just cannot afford to go up in price. While classical fans are so often prepared to make sacrifices to hear their kind of music, there have to be limits, he says.

IPG (of Societe Francaise du Son) records the biggest French names in the field, including Jean Pierre Waller. A survey shows its sales outlets are in all disk shops (35%), discount houses like FNAC (15%), large stores and supermarkets (35%) and mail order (10%) counting among the most important selling areas.

The French industry, despite the problems, is in fine fettle. The aura of confidence is unlikely to be proven wrong or lost.

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French Publishing

Continued from page F-17

Beuscher, whose near unique catalog of old French standards is currently being sifted through by disco artists. Beuscher's Nettie Dabade notes the huge success scored by Madleen Kane with the classic "C'est Si Bon," and the Grace Jones' hit on "La Vie En Rose." Though not from the Beuscher song roster, "Singin' In The Rain," in disc style by Sheila B. Devotion is another example of this trend. But Beuscher stays out of production. Says Nettie Dabade: "We'll only do it when we really believe in someone."

Beuscher is one of the few companies to continue sheet music sales, though these have dropped dramatically with the post war advent of mass record sales. Nevertheless, the music score, instrument and music school divisions of the company are currently very active. And Beuscher catalog titles have always figured high on the repertoire of accordionists and dance bands, two traditional and unchanging facets of French life.

One major development affecting the whole of the sector is the relatively recent participation by France's three major commercial radio stations in publishing, a trend that has sprung from the arrival on the scene of the independent writer-performers.

According to many industry sources, such performers are prepared to cede in some cases total publishing copyright to the radio stations. Europe No 1 Radio Luxembourg and Radio Monte Carlo being content with subsequent guaranteed radio airplay to collect only on imported disk sales.

In some cases, the radio stations take 100% publishing rights and have even launched into the production field, so taking "everything," as one publisher says.

So to obtain vital airplay for new productions, many publishers are forced to enter joint publishing agreements with the radio stations, thus limiting income potential. The radio stations are now accepted as publishing houses at SACEM, the French copyright collection agency.

Many publishers say they are prepared to reach such agreements with the stations, but obviously many are forced to do so. Yet a commonly expressed view is that "it is a total negation of the publishing profession."

Some see the advent of legalized independent radio stations and radio by satellite with a resultant broader range of programming as a solution. But one publisher says it is better to deal with the three stations, "that we know," than perhaps a dozen or more, as is the current state of affairs in Italy.

There have been many protests at varying levels over this practice, even though publishers and record companies agree on the value of airplay in promotional campaigns. They also say that if the material is good such agreements are not necessary.

So the practice is becoming a publishing fact of life, and many publishers do have good relationships with the radio stations and do believe that programmers will always play first class material. There is a loss of earnings for the publisher but it can be compensated for by subsequent higher record sales through the guaranteed radio exposure.

However, at least one publisher claims that radio stations sign joint publishing agreements and then did not assure air time, which further complicates an already tricky situation. In reply, the radio stations insist on the important promotional role they play and stress that the record companies have vital need of them. Furthermore, they claim that it is the public which has the greater say in record selection and that the stations are simply fulfilling a social role. Additionally, they claim that it is the publishers who come to them, not vice versa.

But what has aggravated the situation now is that spoken word product is taking more and more air time at the expense of music, giving record producers less chance of promoting their product, especially if it is by new artists. The situation has not basically changed for the established artist whose "life expectancy" is traditionally long term in France.

Amid accusations of "monopoly" and "payola by contract," this is obviously a problem to be sorted out inside the industry, like the success story just achieved by SACEM over Value Added Tax paid on performing rights by publishers.

SACEM has obtained from the government an authority, from last January, enabling publishers to recoup this VAT payment, which in some cases adds up to a considerable sum in general. It appears that the publishing sector is some 8% better off since the agreement, which actually took seven years, since VAT was introduced in France, to obtain.

But this is partially offset by a new payment by publishers to a special government pension fund for writers and composers, many of whom to date could not obtain social security benefits, notably over pensions. Publishers make the payment to the fund, principally from advances paid to writers and composers.

The entire industry is awaiting the outcome of the government lifting, for the first time since World War II, of price controls, and this is due early in the fall. Though subsequent competition could bring prices down (a full-price album costs more than \$10 in France), publishers are hoping for an up-grading and should benefit from higher mechanical rights.

With this firmly in mind, and with the spread abroad of the French music industry, most publishers look with optimism towards 1979 and onwards.

MICHAEL WAY

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Vogue

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As Of 8/3/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

1	GREASE—Frankie Valli, RSO 897	21	HOPELESSLY DEVOTED TO YOU—Olivia Newton John, RSO 903
2	TWO OUT OF THREE AIN'T BAD—Dionne Warwick, Atlantic 4588	22	YOU—Rita Coolidge, A&M 2058
3	KING TUT—Steve Martin, Warner Bros. 8357	23	FOOL IF YOU THINK IT'S OVER—Chris Brown, MCA 1198
4	COPACABANA—Barry Manilow, Arista 4164	24	MR. BLUE SKY—Electric Light Orchestra, J&B 0505 (CBS)
5	BAKER STREET—Gary Nafferty—United Artists 1192	25	NOT BLOODED—Foreigner, Atlantic 4588
6	WELL, I'VE FOUND A WAY—Paul Cruise, A&M 2048	26	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Atlanta Rhythm Section—Polygram 14484
7	YOU'RE THE ONE THAT I WANT—John Travolta, G. & H. Nova New York—RSO 891	27	FM—Stevie Nicks, MCA 40894
8	MISS YOU—Rolling Stones, Rolling Stone 13307 (Atlantic)	28	USE TA BE MY GIRL—O'Jays—Philadelphia International 4085 (CBS)
9	THREE TIMES A LADY—Commodores—Motown 7502	29	STAY—Jackson Browne, Asylum 4548
10	TAKE A CHANCE ON ME—Abba—Atlantic 3457	30	YOU'RE A PART OF ME—Gene Cotton with Kim Carnes, Arista 7704
11	DANCE WITH ME—Peter Brown—Dine 6269	31	BOOGIE OGIE OGIE—A Taste Of Honey, Capitol 4563
12	LAST DANCE—Donna Summer—Casablanca 926	32	AN EVERLASTING LOVE—Tina Turner, B&B, RSO 904
13	SHADOW DANCING—Andy Gibb—RSO 893	33	ONLY THE GOOD DIE YOUNG—Billy Joel, Columbia 310750
14	LIFE'S BEEN GOOD—Joe Walsh—Asylum 4543	34	YOU BELONG TO ME—Carly Simon, Elektra 45477
15	MY ANGEL BABY—Toby Beau—RCA 11250	35	MY ANGEL BABY—Village People, Casablanca 902
16	IT'S A HEARTACHE—Bonnie Tyler—RCA 4249	36	REMINISCING—Little River Band, Harvest 4603 (Capitol)
17	BLUER THAN BLUE—Michael Johnson—EMI America 8001	37	THANK GOD IT'S FRIDAY—Love & Kisses—Casablanca 926
18	RUNAWAY—Jefferson Starship—Gunn 11274 (RCA)	38	EVERY KINDA PEOPLE—Robert Palmer, Island 100
19	I'VE HAD ENOUGH—Wings, Capitol 4554	39	EVEN NOW—Barry Manilow—Arista 0300
20	MAGNET & STEEL—Walter Egan, Columbia 310719	40	PROVE IT ALL NIGHT—Bruce Springsteen, Columbia 310763

30 Names For U.K. Festival

By NICK ROBERTS/MAW

LONDON Latest British jazz project in a summer of unusually intense activity is the Riverside Jazz Festival, set for Aug. 15-20, 1978, at more than 30 top U.K. names, including Mike Westbrook, John Surman and Keith Tippett, will perform in six double bills at the Riverside Studios in London center.

The event has been organized in conjunction with the management company Original Music, and follows on the heels of a jazz fest on a much larger scale that has left the national press here suspended between astonishment and admiration.

This was the Newport Jazz Festival, picked up at short notice by Cleveland County Council and held July 21-23 in the unlikely setting of Middleburgh football ground.

The spectacle of Ella Fitzgerald, Dizzy Gillespie, Lionel Hampton, et al., performing in the unfashionable North East area was more than popular artistic reputations, was fine move for organizers Andy Hudson.

The Ronnie Scott Organization handled bookings, in conjunction with George Wein, Norman Granz and the Harold Dawson office.

Billboard Best Selling Jazz LPs

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist, Label & Number (Distributing Label)
1	3	4	IMAGES	Contemporary Jazz, Blue Note B6 6039 (ABC)
2	2	8	SOUNDS	Quincy Jones, A&M SP 4685
3	4	6	SUNLIGHT	Horace Hancock, Columbia JC 34907
4	1	43	FEELS SO GOOD	Chaka Mangione, A&M SP 4658
5	5	27	WEEKEND IN LA	George Benson, Warner Bros. 2263 3129
6	7	10	MAGIC IN YOUR EYES	Lauri Hugh, United Artists UA 8177
7	10	3	TROPIC	Gato Barbieri, A&M SP 4710
8	6	6	SUPER BLUE	Fredde Hubbard, Columbia JC 35386
9	8	8	ABANDON	John Klemmer, ABC-AM 1068
10	9	6	DON'T LET GO	John Klemmer, ABC-AM 1068
11	11	27	RAINBOW SEEKER	Joe Sample, ABC-AM 1050
12	12	10	ELECTRIC GUITARIST	John McLaughlin, Columbia JC 35326
13	13	34	THE BLUE RIBBON	Groove Washington Jr., Rudy Kuhn 3637 (Motown)
14	14	8	FEELTISTE	Michael Houghtry, Epic JC 35328 (CBS)
15	23	2	PAT METHENY	Pat Metheny, ECM 1-1114 (Wansee Bros.)
16	15	14	CRUISING	Al D'Amico, Columbia JC 35277
17	17	7	BREAZIN'	George Benson, Warner Bros. BS 2919
18	16	19	SAY IT WITH SILENCE	Hubert Laws, Columbia JC 35322
19	18	5	MONTREAL SUMMIT VOL. 2	Vincent Arban, Columbia JC 35260
20	14	14	LOVELAND	Lonnie Liston Smith, Columbia JC 35332
21	19	10	HEART TO HEART	David Sanborn, Warner Bros. BSX 3189
22	22	2	IN THE NIGHT TIME	Michael Henderson, Buddah BS5 5712 (Arista)
23	21	14	MODERN MAN	Stanley Clarke, Newberry (2 35301) (CBS)
24	22	8	THE CAPTAINS JOURNALS	Joe Raposo, Elektra EC 136
25	25	2	MY SONG	Kenny Garrett, ECM 1-1115 (Wansee Bros.)
26	26	19	THIS IS YOUR LIFE	Northern, Warner Bros. BSX 3132
27	27	10	SPINO GTRA	Soyuz Gtra, Arthurs AM 1014
28	28	60	LOOK TO THE RAINBOW—AL JARRAWI LIVE	Al Jarrawi, Warner Bros. 782 3052
29	30	2	GATEWAY 2	John Abercrombie, Dave Holland & Jack DeJohnette, ECM 1-1115
30	31	17	BURCHFIELD NINE	John Abercrombie, Warner Bros. BSX 3167
31	32	3	PHIL UPCHURCH	Phil Upchurch, Mainline 2209 (T.K.)
32	31	5	ALIVE!—MONTFORTH	Montforth, Columbia JC 35340
33	34	10	EVERYDAY, EVERYBODY	Tera Park, Warner Bros. BSX 3168
34	35	10	RED ALER	Red Aler, Galaxy G45 5109 (Fantasy)
35	36	3	COMB & JAZZ FUSION	Combs, Atlantic 408 8801
36	37	40	FIRE ON ICE	Yusef Lateef, Elektra EC 143
37	38	4	LOVE AFFAIR	Sam Baro, Capitol SM 11789
38	39	2	SOUL FUSION	Mike Jackson & the Monty Alexander Trio, Pablo 2310 804
39	40	27	HOLD ON	Neil Portner, United Artists UALA 948 11
40	41	21	WEST SIDE HIGHWAY	Stanley Turrentine, Fantasy F 9548
41	42	10	GLITCHER	Narvaez, Chrysalis CP 1172
42	43	13	TWO	Scott Hamilton, Concord Jazz CJ 61
43	44	3	CHASE THE CLOUDS AWAY	Chaka Mangione, A&M SP 4518
44	45	10	CHARACTERS	John Abercrombie, ECM 1-1117 (Warner Bros.)
45	46	4	NEW CONVERSATIONS	Pat Evans, Warner Bros. BSX 3137
46	47	3	PERCEPTIONS	Charles Earland, Mercury SSM 13720
47	48	10	SAVY BLUE	Paragait, Atlantic SO 19177
48	49	40	HEADS	Bob Jones, Columbia JC 34396
49	50	12	BALANCE	Nino Simone, CTI CTI 7084

Rock LP Best Sellers

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As Of 8/3/78

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

1	GREASE—Soundtrack—R&B 2-4002	11	21 RUMOURS—Freeedwood Mac—Warner Bros. BSX 3010
2	SHADOW DANCING—Andy Gibb, RSO RS-13034	12	LONDON TOWN—Hulu—Capitol SW 11777
3	EVEN NOW—Barry Manilow—Arista 4164	13	CITY TO CITY—Gary Barlow—Arista 4164
4	STRANGER IN THE TOWN—Bob Seger & The Silver Bullet Band—Capitol	14	SHAUN CASIDY—Shaun Cassidy—Capitol CB 35307
5	SATURDAY NIGHT FEVER—Soundtrack—R&B RS-24001	15	LOVE ME AGAIN—Rita Coolidge—A&M SP 4659
6	DOUBLE VISION—Foreigner, Atlantic SO 1999	16	IT'S A HEARTACHE—Bonnie Tyler—RCA AF11 2821
7	SHOUGHO—Barbra Streisand, Columbia JC 35375	17	POINT OF KNOW RETURN—Kiss—Meridian 34929 (Epic)
8	OCTAVE—Moby Blues—London PS 708	18	SLOWHAND—Eric Clapton—RSO RS1 3020
9	BAT OUT OF HELL—Meat Loaf, Epic/Cleveland International PS 34974	19	THE ALBUM—Abba—Atlantic 5164
10	500 GIRLS—Rolling Stones, Rolling Stones GOC 39108 (Atlantic)	20	LIFE IS A SONG WORTH SINGING—Tedeschi Pandegress, Philadelphia International JZ 35095 (CBS)
11	THE STRANGER—Barry Joel—Capitol JC 34989	21	FOOT LOOSE & FANCY FREE—R&B—Warner Bros. BSX 3092
12	NATURAL HIGH—Commodores—Motown M190	22	DARKNESS AT THE EDGE OF TOWN—Bruce Springsteen—Atlantic JC 35318
13	MOVIE—Soundtrack—R&B 2-12004	23	STREET LEGAL—Bob Dylan—Columbia JC 35453
14	WORDS AWAY—Paula Cruise, A&M SP 4657	24	PIRANO—Alan Parsons's Project—Arista AB 4180
15	SOT, PEPPER'S LONELY HEARTS CLUB BAND—Soundtrack—R&B 2-4100	25	ROCK ON SOMETHING LIKE IT—Kenny Rogers—United Artists UALA 903
16	BUT SERIOUSLY, FOLKS—Joe Walsh, Asylum EC 141	26	SO FULL OF LOVE—O'Jays—Philadelphia International JZ 35355 (CBS)
17	EARTH—Jefferson Starship—Gunn 11215 (RCA)	27	THE GRAND ILLUSION—Styx—A&M SP 4637
18	RUNNING ON EMPTY—Jackson Browne—Asylum EC 118	28	LET GET SMALL—Steve Martin—Warner Bros. BSC 3090
19	THANK GOD IT'S FRIDAY—Soundtrack—Casablanca NBLP 7059	29	YOU'RE GONNA GET IT—Tom Petty & The Heartbreakers—Shelby/ABC UA 50209
20	FEELS SO GOOD—Chaka Mangione—A&M SP 4656	30	DOUBLE PLATINUM—Kiss—Casablanca NBLP 7001 2

Calif. Store Has 'Fan Appreciation' Days

LOS ANGELES—Moby Dick Records in nearby Sherman Oaks was to kick off an on-going feature called "Fan Appreciation Days" Saturday (5) with a visit by Warner Bros. act Ambrosia.

The group was to autograph copies of their new record "The

Philly Awaiting 7-Hour Festival

PHILADELPHIA The city's farewell to summer will have a jazz festival with a locally-produced festival from noon to 7 p.m. Sept. 9 at Penn's Landing, the city's new river park along the waterfront.

With some of the top jazz names coming in to sound the farewell, the festival line includes Dizzy Gillespie, Max Roach, Barry Harris, Sam Jones, Zoot Sims, Jimmy Knepper, Al Cohn, Bobby Brookmeyer, Al Hahn, Wayne Dockery, Bobby Durham, Evelyn Siel, Al Steele, John Bonine, Ray Bryant, Joel Levin, Jack Morrison, Jui Cui, Suna Tomoko, Teruuma Hino, Muddy Middleton, Newman Baker, Al Stauffer and Frank D'Busculo.

New Jazz Society Founded In Israel

LONDON Non-profit organization the Israel Jazz Society has just been set up with the aim of popularizing jazz in Israel.

The new society, chaired by Adam Baruch, is interested in hearing from any contacts worldwide who are interested or able to offer assistance, and can be reached at P.O. Box 206,26103 Kinet Ham, Maar, Israel.



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Curtain Falls On Funky Chi Amazingrace

CHICAGO Amazingrace, the intimate concert club that featured marvelous acoustics and sit-on-the-floor informality, has closed after 10 years of operation in a north suburban shopping mall.

Landlord pressure and flagging interest among several principal club staffers closed the 400-person venue after a year-long search for buyers or investors proved fruitless.

Low ticket prices and an active schedule of acts ranging from progressive jazz to traditional folk and comedy kept the room crowded to its finale July 31, when folkie Jim Post said "Goodnight grace."

Post had opened the club when it moved to the Main, a renovated three-story building of shops and offices grouped around a courtyard in Evanston, Ill. Prior to leasing the Main space, Amazingrace had originated as a student-run coffee house on the Northwestern Univ. campus.

Its immediate popularity was tied to the success of local singer-songwriters Bonnie Koloc, Steve Goodman and Bill Quateman. Pioneers Keith Jarrett and songwriter Livingston Taylor were among the recent scholastic bookings.

Two members of the Amazingrace Collective, a six-person group which owned and operated the club, retain the custom sound system and rights to the concert. Benjamin Kanter and Lenny Carpi hope to revive Amazingrace at another site if reorganization can be affected, they say.

Muscle Shoals TV

MUSCLE SHOALS—Alabama Public Television production crews are taping a pilot for a weekly series on the Muscle Shoals recording industry.

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Sinatra Sings: Ol' Blue Eyes rides a disco beat for "Night And Day" during his Universal Amphitheatre concert.

Sinatra Gig May Affect Bookings

By ELIOT TIGEL

LOS ANGELES—MCA's booking of Frank Sinatra into its 5,300-seat outdoor Universal Amphitheatre is being observed by talent managers and booking agents as a good omen for more bookings of veteran, non-rock performers.

With a few exceptions, this market's summertime fare is dominated by the contemporary rock and soul attractions with an occasional Perry Como making an appearance at the Greek Theatre across town.

In fact the Amphitheatre, in its battles to become the leading outdoor summer venue, has emphasized contemporary youthful acts and has eschewed the MOR, older performers, so Sinatra is a crack in this wall. Trademarkers hope the booking may lead to other Las Vegas-type acts who have no home in L.A. finding their place under the stars.

Sinatra and his opening act, Sarah Vaughan, pulled in people who never go to the Universal City located Amphitheatre. Sinatra's magnetism in his show business hometown resulted in all 10 of his shows selling out, with opening night Monday (31), attracting the kind of front row crowd which generally hangs around the Beverly Hills Hotel's Polo Lounge more than it goes up the hill to the Amphitheatre from MCA's Universal movie studio soundstages where it is more at home.

Among those notables coming out to pay tribute to their long-time friend were John Wayne, Gregory Peck, Henry Fonda and Glenn Ford from the movie industry plus Ronald Reagan, the former movie star, former California governor, and tv's Johnny Carson.

But Warner Bros. Records and WEA were equally represented with Sinatra making reference to a new recording he is working on and offering two works from this projected LP during his set.

The Amphitheatre engagement marks his first commercial concert booking since 1952 when he last played the Coconut Grove. In the last two decades Sinatra has performed at charity concerts, with his 10-show stand here part of a current domestic tour.

In essence, what one sees at a Sinatra concert is a glorification of his nightclub act, a fun experience for the entertainer in which he totally gives of himself with emotion,

drama, theatrics and elite showmanship.

Sinatra wisely credits the songwriters and arrangers who provide him with the wherewithal for his instrument a voice which one acknowledges will never sound like it did at its zenith years in the 1960s.

But Sinatra's charisma as a complete entertainer and his connection to his adult audience as a reminder of their own lives, produces a solid, lasting savoring between performer and audience.

This engagement is no exception. Sinatra's 75-minute turn was standard repertoire designed to maintain his link to his audience with only the two new works plus one left field item among the 18 offered.

The two new works were "You And Me" by Carol Sager and Peter Allen and "Remember" by Elton John. The odd tune was "Amenca The Beautiful," the patriotic tune which fit snugly with all the evergreens by such masters as Cole Porter, the Greenhorns, Rodgers and Hart, Harold Arlen, Frank Loesser, Comden and Green, Leonard Bernstein, Johnny Mercer, Bender and Elton John. Sinatra remains on safe ground emphasizing tunes he's been doing for years from "Funny Valentine" to "My Kind Of Town."

And the music of these song spinners is made glorious for the supporting 38-piece orchestra conducted by Bill Miller by the

arranging pens of Don Costa, Nelson Riddle and Gordon Jenkins. Sinatra's embracing new composers has him singing single works by George Harrison ("Something") and Jimmy Webb ("Didn't We Gif").

The fact that Sarah Vaughan in her 35-minute set sang "Send In The Clowns" among her own eight offerings, probably meant that Sinatra avoided offering his own brilliant interpretation.

There is much more fire and guts in Sinatra's voice than in previous seasons. His program includes plenty of challenging tunes to test his skills, which can be gliding soft on the ballads and raspy and testy on the straining driving tempos.

There is a jauntiness, an assertive air which Sinatra exudes in his jump tunes, which adds a kick to his act. He snaps his fingers during "Something" to accent the line "I can't gonna leave her now." He wags his shoulders in a sensuous way during "Long Love." He contorts his face with mimicry on "All Of Me."

The contrast in singing styles between Vaughan the veteran jazz queen and Sinatra the omnipotent pop tune interpreter is striking. Whereas Vaughan extends her breath, adding new lines to embrace established ones, like her adding a de-cue version of "I feel you feel you/yeah, yeah I feel you, I feel you" to "Feelin'." Sinatra bows to the creators' own directives. His strength comes in getting into the gutsy meaning of a love song, the frustration of a destroyed soul.

Changing moods are part of the menu. A "saloon medley" offers evergreens "The Gal That Got Away" and "I'll Never Enter My Mind." A medley allows Sinatra to recall tunes he's embraced for the big screen.

Ornate, Sinatra is a gracious host for this celebration of the good things in life. "Maybe This Time" with its sunnier optimism was his best effort in meeting the vocal demands of a high energy tune, followed next by "My Way" which stretches the boundaries of greatness to surging dramatic intensity.

Sinatra's music embodies all the aspirations for the good life, interpreted truly in the new "You And Me." "We wanted it all passion with pain/without without rainy days."

Beiderhecke Festival Big In Iowa City

DAVENPORT, Iowa. Bit lives.

Like Charlie Parker, the cornetist who died in 1911 remains more than a legendary figure among jazz buffs and musicians, particularly in the Midwest.

Some 20,000 flocked to Davenport, Wis. Beiderhecke's home town, for the July 25-27 weekend to participate in the seventh Annual Big Beiderhecke Festival. Nine jazz bands appeared, and a bust of Beiderhecke by Frederick Weibel of Maryland was unveiled.

"We are working on a memorial," says Donald O'Dette of Davenport, president of the Beiderhecke Memorial Society. "We hope to erect one here in Le Claire Park."

The park is on the banks of the Mississippi River. It was there that several concerts were held over the weekend. Others were held on excursion boats and in Moline and Rock Island, in Illinois across the river.

With tickets at each event selling at \$3, the three-day event built each year. Among the bands performing are the Memphis Night Hawks, the Cake Walkin' Band, Chick Hogan's Wolverines, the Garden Avenue Six, the Fort Dodge Band and the West De Moines Jazz Band. In all, there were five formal concerts and a number of unscheduled jams in the tri-city area where Beiderhecke, but he had been on to farm with Paul Whiteman and other top notch big bands of the 1920s, once played regularly.

Beiderhecke made scores of records.

Werewolves Plan Prowl

NEW YORK—RCA's Werewolves are being launched with a national tour where more than 60% of the dates are open air and 80% are free to the public, relate group manager Andrew Long Oldham.

The free concerts are being presented either in association with local communities and charities, radio stations or both.

"The tour is a one-on-one affair," Oldham notes. The former manager of the Rolling Stones, Faces and Humble Pie says he is working closely with RCA on the project.

"In essence," he continues, "the Werewolves do it for free, but the potential 'thank you' is both large and direct. The groups are playing for the states who play for the people who will be come to be entertained by the Werewolves and their guests."

"It beats the economics and entertainment of playing for the early arrivals and others at a Fleetwood Mac concert or for 330 journalists in a chic 300-seat club, though I wouldn't necessarily pass on those situations either."

Sharing the bill with the Werewolves, at various dates, are RCA's Fandango and Richard Bear, as well as Private Stock's Benny Mardones.

The tour, which began in Tulsa July 20, will focus on the West and Southwest states initially. Other stops include Amarillo, Austin, San Antonio, Houston, Dallas, Midland, El Paso, Phoenix, San Monica, San Jose, Portland, Seattle, Sacramento, San Francisco, San Diego, Tucson and Santa Fe.

Sinatra kicks along "The Lady Is A Tramp."

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"STAY WITH ME"

A Day in the Life of JOHN SCHER

Energetic 28-year-old Concert Promoter Bringing Rock To New Jersey Venues

John Scher is one of the youngest and most successful rock promoters on the East Coast. At 28 he heads the Monarch Entertainment Bureau which books and owns the Capitol Theatre in Passaic, N.J., puts on rock concerts in Giants Stadium, presents music at 25 colleges, books rooms along the Jersey shore and plans (and leads) the Bay Area Renaissance, Stanky Brown and Pierce Arrow on the concert circuit. Billboard's Dick Nusser, who normally stays in Manhattan, ventured out to Scher's nine-room suburban office complex in New Jersey to follow this dynamic impresario through the hectic preparation of the first rock concert in the new New Jersey Meadowlands sports complex. This is his story.

John Scher's day begins at 10:20 a.m. when he heads to his office in West Orange, N.J., in a 1977 Jaguar XJ6, and goes up stairs to take the reins of his budding empire. It is a Friday, two days before he is to present the first rock concert in the 68,000-seat Giants Stadium in New Jersey's Meadowlands sports complex, starring the Beach Boys, Steve Miller, Pablo Cruise and Stanky Brown.

Scher arrives to find his staff late and no mail, which he takes in stride, dropping by to pick up messages from record stores, glance at the daily Ticketron sales report clacking off a teletype machine in a corner, and a quick report from Mary Grogan, Scher's "assistant general manager."

No mail, no staff says Scher, settling into the desk chair he buys in and out of throughout the day. There are generally important and most everyone works with his door open. There is a good deal of wandering done by Scher and his staff throughout the day, and Scher himself is dropped in upon regularly. There is always someone running or, occasionally, shouting through the hallways. The phones never cease ringing, and everyone seems completely absorbed in what they're doing.

Monarch employs an office staff of 12 people. Over the course of the day Scher deals with every one of them, as well as others working to set up a stage at Giants Stadium, on the road with one of four bands his company books, rambling around the countryside producing college concerts or running the Capitol. Scher spends a lot of time on the telephone. Don't be lulled by his laid-back talking to at least one lawyer, several road managers, various aar, public relations, artist development and publishing executives, other promoters, and officials from Giants Stadium and the N.J. Sports and Exposition Authority, the quasi-public agency which runs the Meadowlands and has given the green light for a rock concert on the basis of Scher's performance over the past seven years.

"I always believed in New Jersey as a separate market," Scher explains between phone calls. "I grew up here, and I knew that people considered it a schlep to go to New York for a concert. I never considered going into Manhattan. I did some very simple research once. New Jersey is the number two state in the country in per capita income and of course it's heavily populated. The big hurdle was getting the kids to go to Passaic."

The denim army didn't have any trouble finding the place, because the Capitol has become a regular stop on most rock tours. Its success can be measured by the fact that Scher's general manager, Amy Polan, made the last payment on the Capitol the day we were there.

Several items on Scher's agenda for the day stand out from the rest. He was busy with final details of the Meadowlands concert when he was pulled together for a European tour for the Grateful Dead with a proposed stopover in Egypt where the band would play in a pyramid.

There were several domestic dates to be handled for the Dead, and other bands, as crises involving the publishing contract of one of the bands, a last minute demand by the Beach Boys for additional money and an earlier starting date, and a costly misunderstanding involving overtime for stagehands.

Scher fields these things from his desk chair, nimbly punching out phone numbers, shouting down the hall to one or another of his staff, and meeting briefly with several key assistants. Scher seems aware of every detail going on in any sphere throughout the day.

He meets first with Amy Polan who functions as his right hand to arrange for delivery of a contract to Scher's lawyer, Al Hood, in Asbury Park. He approves an additional date for a concert featuring Souther Sales Johnny and the Johnny "Beats" Band, and assistant Bert Holman to "put the tickets on sale but hold the advertising for the time being." He beams the fact Ted Nugent has grabbed a date he wanted in upstate New York and immediately orders two other halls nearby for another date.

He gets news of the Beach Boys' demands from Dave Forano, of Concerts West, who is handling the Beach Boys tour and co-promoting the Meadowlands concert. The Beach Boys are afraid that unless the show starts at 11:30 a.m. they won't finish their set in time to catch a plane. Scher explains that Meadowlands' officials don't want their events interfering with church going and that 12:15 p.m. is the earliest the concert can get underway. Forano is worried that setup times between four bands will be excessive and jeopardize the flight. Nevertheless, Scher offers to call the stadium and see if an earlier time can be arranged.

A brief chat with Bob Harter of the stadium staff reaffirms the 12:15 starting time. Harter wonders what will happen if the Beach Boys go on late and play a short set. Scher tells him

to get the lists and talk to you later."

It takes several phone calls to locate Dead leader Jerry Garcia, who tells Scher he's more concerned about an upcoming date than giving his approval to Barry Fey's request for a written release concerning use of the name of the band. The release will be used as a promotion for the Denver date by Schlitz breweries.

"I'm sure it's a nice design," he tells Garcia. "And don't worry about Milwaukee. I'm getting on it now."

"One of our guys is wearing a hat that says 'is that not here have a rat on their side. They have my people with them and my people have boodice experience. We make deals so tight that if anybody steals it, it comes out 100% from their side. The Dead appreciate that."

Scher moves along to the mail, which arrived some time ago and is waiting to be opened. He adopts an air of intense concentration as he opens the mail and assigns it to various staff members for follow-up action. One letter disturbs him. Larry Fogel of April Blackwood Publishing writes to say he's suspending the songwriters from Paramount Records for failure to produce demos in sufficient quantity. Scher leaps on the phone, contacts Pierce Arrow's Dave Busan and gets this side of the story, then he calls for Mary and dictates a reply to Fogel.

Several more phone calls come in, prompting Scher to make an aside that he's now wearing "promoter's hat." The calls involve several bookings at the Jersey shore. Scher asks David Hart to check out the availability of the group Flame for one of the dates and to follow up on Patti Smith's request for expenses on an upcoming tour.

The afternoon following lunch begins with a phone call from Giants Stadium asking whether Scher will have his own camera directing the cameras onstage that flash images to the stadium's giant matrix scoreboard. "Absolutely," Scher replies. "I don't want a guy operating the cameras who doesn't know the music." Following that Scher receives a call from Michael Dunford of Renaissance, who has just arrived back in England. Dunford wants to know if Scher has spoken to Seymour Sten of Sire Records regarding some grievances the band has.

"I had a lengthy discussion with Seymour," Scher begins. "I think he's afraid of Warner Bros., but obviously he's not gonna let us out of the contract. I told him everything and he says the band isn't as upset as I am. So I told him he's making a mistake. What have you been told?"

"Look," he concludes, "we can't get out of the recording deal but we can get out of the publishing so don't worry. Look, if we can't get these things we'll have to do something else."

Within the hour Scher receives a call from Seymour Sten, who disturbs him. He listens in silent disbelief for a few moments and finally, for the first and only time during the day, explodes into anger.

"We had 20 guys there all day and we only needed 10 and you're in big trouble," he shouts. "Well, I have news for you. There's not going to be any soundchecks for anybody." Scher hangs up the phone with an air of resignation. "F———— us," he mutters. "We wanted to let 10 in, 1000 showed up, we lost 1000, we lost 1000, we lost 1000, and they wanted to go, but the business agent wouldn't let them." He punches out the backstage number at the Giants Stadium and asks for one of the facility's operation staff. When the connection is made an argument begins over who was responsible for negotiating the backstage pass that evening. The person on the other end of the line, apparently, isn't giving an inch.

"If that's your position then let me negotiate with the unions from now on because you're not operating in my best interest," Scher snorts. Suddenly the line goes dead. The person on the other end of the line is accusing Scher of not spending enough time at the stadium.

"That's bullshit," he was there until a quarter after one this morning," he replies. "Are you ready to let me know to run my business, now? I don't need to be there to run my business, that's not my job. My guys know what they're doing without me." He scowls and reaches for his calculator before making the call.

"That little incident cost me \$1,000," he huffs. "I'll be right back. I'll have a little incident. I'll reach for the bottle of Maalox that sits in the middle of his desk. He takes a gulp and admits to having an ulcer. The talk turns to Bill Graham. Scher laughingly agrees that he's not possessed of the same fire that drives Graham, but his admiration for his West Coast counterpart is obvious.

"Graham taught me a lot," Scher says. "He let me hang around and he shared a lot of insights with me. He's my dad, there's no doubt about it."



John Scher: aggressively promoting pop music on the East Coast.



Scher and associate Richard Ames go over a proposed European concert itinerary for the Grateful Dead.

Scher finds a private moment alone, during office hours and then gets the correspondence going with Amy Polan, his chief assistant.

that they'd have to take another plane.

"Anyway, they're not walking away from \$200,000 so don't worry about that," Scher adds. "It would come to worse we'll have to have Steve Miller close the show."

Scher calls Forano back and gently places the problem in his lap, inviting him to call Harter at the stadium and hear the news for himself.

"It's 12:15, no earlier, and he ain't gonna budge," Scher tells Forano at one point. "But if you want to take your shot, go ahead and call him. But you have to understand something. These guys know me. They know we can get those changes made in the time we said we'd make them."

"I thought four acts might be stretching it but it can be done," he says, reeling off his own estimates of how much time each band's set would take, how long it will take to clear and setup for the next act. Forano, skipful, hangs up, but promises to call back.

Scher leaves his seat momentarily to search through an other office for a missing calculator. On the way he bumps into assistant Bruce Moran, who has a question about where to book the Grateful Dead.

"I don't think we should rent all those theatres, Bruce," Scher says. "Let's talk about it later." He finds his calculator and returns to the office where he liddles with it for a minute before exclaiming: "Agents, man, you take 'em seriously and you're in big trouble." He is interrupted now by receptionist Cindy Denburg, who has someone claiming to be Ahmet Ertegun's secretary on the phone seeking tickets for the Giants Stadium concert.

"I'm sorry, too late," he says, holding a few more requests for backstage and parking passes now from members of the staff and the Stanky Brown band, whose lead guitarist personally requests a pass from Scher with the admission that it be done quickly. His mother, who can't find a space outside, is waiting in the car. Scher hands her a pass and asks Amy to see how many passes are left.

Moments later Scher issues a general memorandum on the further distribution of passes, especially backstage passes, reminding everyone that the Beach Boys specifically asked that the backstage area be kept uncluttered. Scher mentions that "AGM wanted 25 passes for its New York executive staff," and he told them they didn't have 25 executives in New York. He also turns down a request for tickets from a Pastic municipal inspector willing to pay them, and meets with boxoffice treasurer Shelly Diamond and chief assistant Bert Holmes, described by Scher as "first under me running the management department and working with the groups and the agencies."

Holman and Diamond point to figures reflecting grosses of recent college concerts. Scher scans the print out. "I see what you mean," he says. "These are odd figures, but there's one date there where the kids weren't even in school. You have to get something like that."

He meets with Richard Ames, giving him instructions to print out the names, Texaco number, estimated capacity of the halls and local taxes on the Dead tour. In the middle of this he takes a call from promoter Barry Fey regarding a forthcoming Dead

Billboard's photos by Chuck Pugh

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their appreciation to...

20TH CENTURY FOX MUSIC PUBLISHING

FOR THE OUTSTANDING JOB
THEY PERFORMED IN THE
FINAL JUDGING OF
LYRIC COMPETITION IV.



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Herb N. Eiseman, President
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Sybil Inman, Administrative Assistant
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IF HE MAKES YOU FEEL LIKE A WOMAN

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If you really love him,
then go and tell him so.
If you really need him,
then why not let him know?
If he has that something that sets your soul on fire,
Then go out and get him, let him know what you desire.

If he makes you feel like a woman,
Give him all the love that you can.
If he makes you feel like a woman,
Make him feel like a man.

If he has a style that's magic in your eyes,
And you have known for quite a while
that without him you would die,
Fuzzle with his wonder, and you sparkle all inside,
-t he's the one, let him know that you're alive.
akes you feel like a woman,
- him all the love that you can.
feel like a woman,
feel like a man.

Our congratulations to all the
winners and particularly to W. J.
Williams for his Grand Prize Winning
lyric, "If He Makes You Feel Like A Woman."

Talent in Action

FLEETWOOD MAC

John F. Kennedy Stadium, Philadelphia

Nearly 65,000 fans braved breathing skies July 29 to get a look at this midwestern scandal recording act at the hulking, antiquated football stadium best known as the home of the Army Navy game. Unlike the Rolling Stones, date here had earlier in the summer, the affection passed without major incident as the crowd was glued nearby and orderly.

The band led the stage about 20 and immediately brought the throng to its feet as it opened with some of its stronger uptempo material.

Instrumentally the band was in rare form throughout with drummer Mick Fleetwood giving a particularly strong performance. Fleetwood combines the creativity and taste of a veteran jazz drummer with the power and flare of a rock star. His laid time keeping and spirited fills are one of the group's greatest yet most appreciated assets.

Unhappily vocalists Stevie Nicks was in poor form to be seemed unable to get her voice to do the things it does on record. This was particularly disappointing to her fans since Nicks is the voice behind some of the group's best hits such as "Thousand" and "Dreams." For the most part the band's 17-song, 100-minute set was well paced with the group spreading its strongest material such as "Listen To The Wind Blow," "Oh Daddy," "Say You Love Me," "You Make Loving Fun," throughout the show.

The set did get tedious toward the end, with "You Can Go Your Own Way," being the only one on the list so far that didn't receive the full attention.

ROBERT FORD JR.

THE COMMODORES

Memorial Auditorium, Buffalo, N.Y.

Some 7,200 enthusiasts found this rocking and blues of the Commodores worth nearly a two-hour set July 23 as the six-man band successfully brought the downtown hall's atmosphere here to that of a huge party.

Waiting somewhat patiently through two warm-up songs, a lot of kids that had packed eagerly with slumping beer to the Commodores entered via a live-minute blunder not climaxed by two smoking exponents.

After retreating "Just Want To Be Close To You," the group promised to "raise the roof off of this place" and made a valiant attempt with its recent hit, "Brick House." The crowd was dancing and singing along, clapping hands, and those not dancing still clapped.

Even when a camera zoomed, "Leaving On Sunday Morning" was offered, the pally still danced and sang. And many were people clad in three-piece suits and fancy dresses under a sweltering August sun.

The music event lasted about 80 minutes with 15 selections offered.

The warm-up group in the program belted out "The Commodores' Turn '78" were a Late Ed Money and Con Funk Shun. A Taste Of Honey was introduced as a group of very sexy, sassy soul sisters and audience obviously was not familiar with the group's music, but accepted the invitation to "boogie and groove."

Con Funk Shun, a group of five men who harmonized and danced their way across the stage, provided extra incentive for enthusiasm for the main event.

JIM BEAVER

DAVE MASON/EDDIE MONEY

Universal Amphitheatre, Los Angeles

Strong double billing brought two top rock acts and a full house into this expansive outdoor arena July 25.

Money, reviewed here recently, opened the show with a leonine, low long set, which satisfied the house fully.

Then Mason took over, and for the total hour and 40 minutes, carved out his own brand of musical mayhem in a perfectly executed 15-minute set. Everyone knew how deliciously happy Money is when he goes strongly with back to back renditions of "Only You Know I Know" and "Perfect Queen," both from his latest Columbia album, "Manosca De Oro."

So strong was the audience's reaction that the only question at this early part in the show was, could he sustain the kind of excitement he generated right off the bat?

He did. His singing and impeccable guitar work remained constant throughout. Moreover, the harmonies, both the instrumental band and the vocal itself, felt nothing to be desired.

And no wonder, when one considers the caliber of sidemen used. Carl Gerson, formerly with Sly&L, vocalello, percussion. Mark Stein, erst while leader with Vanilla Fudge, vocalello, keyboards. Gerald Johnson, bass. Tony Escoffier, guitar. Rick Jagger, drums, and John Sambrano, formerly with Andy Gibb, guitar. Keyboards to follow.

The caper came with a sparkling three tune, non-stop melody ball rendering of "Take The Time To Find," "Share Your Love" and "Watch Yours."

A standing, watching, watch-baring ovation brought the group back for a pair of encore numbers—Tonight You're Mine" and "Feeling Alright"—which, in an understated way, describes the crowd's collective emotion as filed out peacefully at 10:50 p.m.

JOE K. PRICE

THE CRUSADERS

Roxby, Los Angeles

When you put six superb jazz musicians on stage at a popular rock spot like the Roxby, you're bound to have a solid, regardless of the group's musical genre. Anyways, that's what happened on three consecutive nights (July 25-29) when the Crusaders took over.

Both drums percussionist, Norbert "Sh" Hooper did all the helms, the Crusaders are composed of Walter Felder on reeds, Ronny "Pops" Fagot, bass. Billy Rogers, guitar. And Sam Cooke on keyboards. Special guest percussionist was Paulelio DaCosta.

In a seasonal 80-minute opening set July 29 the sextet finished off the evening, hand-clapping crowd with some 11 tunes of varied hue and flavor, with each instrumentalist taking his individual turn in the solo spot.

Highlights were many, but possibly the most memorable solo of the evening came from Pops' electric bass work, on the closing number, the encore, he stepped it right in a slow to turn laid back "Bayou Bottom." He started out a capella, and wound up that way, which made for a more instrumentalistic 15 minutes of improvisational playing.

Also outstanding in a wild display of ram-bunchy rhythms were the stick work of Hooper and the colorful gyrating of percussionist Da Costa in a solo called "The Drive."

Somewhere around mid set, the spot went to Sample, who, before correctly stated, has re-assessed the role of acoustic piano and put it in its rightful place. "The session took a walk as

he powerdrew his way through a magnificent solo turn in a tune titled "Comic Rega" from the Crusaders' newest chart climbing ABC LP. It was indeed, a glorious evening for modern jazz.

JOE K. PRICE

PERRY COMO

Greek Theatre, Los Angeles

In an amusing hour long, 16 tune show for an SMO crowd July 20, the indefatigable Como proved beyond question that he is still the "Mr. Charisma" of song.

The Greek shied, a four night, sold-out run which began July 19, was his first concert appearance in these parts as some 40 years

incredibly, everything about the man remains intact—his inimitable casual style, his physical appearance (save perhaps for the tux he wore instead of his patented sweater) and most important of all, his sheer rock paper.

The show had a solid contemporary feel thanks in part to Good Shuff, a vocal dance group composed of four handsome couples. The nostalgia value was much in evidence when the show brought—right to the eyes of many in the audience—the middle-aged aging audience with such merry line oldies as "Temptation," "You Never Walk Alone," "It's Impossible," "You Shave Of My Life" and "We're A Song."

Among the other highlights was a brilliant piece of special material used previously titled "I Can Just Read Your Mind" in which Como tells the audience exactly what they're wondering about him—"Is he as cool as he seems? What does it take to tattle him? Just how old is this romantic crooner who used to do haricuts for 20 cents?"

At the end of Como was given his support by a well-synched 28-piece studio band. Skip Shepherson was the comic on the bill and his local barbs about white teenagers, marriage, divorce and religion brought yuks aplenty.

However, the biggest bowl of the evening came from Como himself, when, after delivering a sentimental rap on his daughter while dedicating the song "You Worry" to all the fathers in the audience, he confessed, "I'm just 34!"

From the opening tune ("Hello, Young Lovers") to the closer ("We Gotta Go"), Como held his adoring crowd mesmerized. The encore number, "Send In The Doves," which followed a standing ovation, was the best rendering of this song heard in a long time.

JOE K. PRICE

FRANKIE VALLI

Aldrich Hotel, Las Vegas

Valli made his second appearance of the year July 13 at the Aldrich's Big Band Showroom and scored what had to be a personal triumph. Riding the crest of his latest hit "Grease," from move of the same name, Valli unleashed a 20-song set packaged into a last, one hour program.

Reaching himself in his up-bell posture, Valli opened his show with the first tune, written by his friend Barry Bird. Next were one of three songs from his latest album "Frankie Valli To The World," the lusty rhythmized "You Go On." Prior to the next new tune, Valli combined his high tenor falsetto style with such past hits as the pop-oriented ballad, "Can't Take My Eyes Off You" (1973) he "My Love Loves You" and his disco hit "The Night Boat."

Enhancing his act with three vocalists, composed of Kristal Davis, Jean Graham and Jim Zimmelman, Valli led the singers in a medley of hits, which included songs from the '50s



SIMON SAYS—Paul Simon chats with Ian A. Wiener, right, CBS/Israel international arts manager and Ronnie Braun, center, CBS/Israel promoter manager, following a sold-out, four venue tour in Israel.

Those songs were "Stay," "Workin' My Way" and "Let's Hang On." With the three backup singers clad in letter jackets with Valli's initials on them. Another new selection from the album, "Heavenly," showcased Valli's disco power again in a harmonic melody line illustrating his man man's versatility.

Lee Shapiro, Valli's musical conductor, led the tight knit group which consisted of pianist Mitch Marner, guitarist Tim Breen, Harvey Aron on bass, drummer Ron Tietz and Richard Garcia on percussion.

A medley of his continued Valli's pastove sound performance, with such titles as "Grease," "Walk Like A Man," "Big Girls Don't Cry" and "Bye Bye Baby" paid to the love songs medley. Valli, executed a new Bill La Bonte song, "Sweetest Love," and a new song, "Sweetest Love," another selection on the new album.

"Without Your Love," yet another lyrical ballad from the new LP, helped to close the hour plus performance, followed by a paid hit, "Swear To God" and a reprise of his old single "Grease."

NANFORD SEARL

FOREIGNER

PAT TAVERS

Convention Center, Las Vegas

Sound qualitywise, this July 22 concert was a disaster as are its many similar concert held in the 7,000 capacity Convention Center.

Although Foreigner, a multi-instrumented, six-man band knocked out many of its hits from "Cold As Ice" to "Feels Like The First Time" in its latest effort, "No Blooded" and "Double V," from its LP of the same name, the 12 song, 14-hour set was disappointing.

What constituted the biggest problem, however, aside from the poor house system, was Foreigner's continued emphasis on long, drawn out rock efforts rather than relying on its established number.

It wasn't until the fourth song a ballad, "One Of One," showcasing lead guitarist Michael Jones from his first LP that the instrumental solo balance was achieved. Until that point the sound level was so low that the audience was barely able to hear.

Contrast singing, "No Blooded" found lead singer Lou Gramm convincingly proving, lead and skidding around the stage like a wild pig in a driving style.

Familiar hit LP featured keyboard player Al Greenwood on impressive synthesizer effects in an oldie crooned, "Say Ride" which also offered Ian McDonald on flute solo and guitar. Barclay's Gary Davis on drums and Dennis E. Bell provided necessary accompaniment to the other solo band members, who led the ear-splitting assault and visual antics. But, other than the recognizable hair and integrated lighting the rest of their repertoire was uneventful and unexciting.

Polydor artist Pat Tavers and his band did little to set the stage for Foreigner.

In fact, the noisy 45-minute seven-song set, highlighted by "Hooked On Music," from his last LP, was a hedge-podge of distorted music and noise. The remainder of his selections were nondescript, frustrating a lack of individuality or creativity.

NANFORD SEARL

DAVID SOUL

Greek Theatre, Los Angeles

The July thing taking at David Soul's 13 song set was his 28 was the crowd's biggest complaint which abounded in opening act Maria Muldaur's soul.

But the MDK audience consisted not only of a wide variety of well-dressed women in their 30s, with perhaps one or two wearing a bloused or male companion.

The ladies had come to see their heart-throb television detective, "Hutchinson," "The Soul" and "The Soul" and the mere fact of his presence, sincerely and excitement in his work to the 80-minute show would not deny them their heart-throb and heart-throb.

Not that Soul wasn't literally with lyrical singing, but he was not carrying away when backed by the eight musicians with whom Soul had spent the past six weeks touring.

(Continued on page 59)

"REMINDER"

KASTNER & McNALLY

SHOWCASING AT

THE TROUBADOUR

WEST HOLLYWOOD,

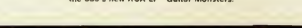
CALIFORNIA

Evenings of

AUGUST 16 and 17,

1978

DUAL GUITARS—Les Paul, left, and Chet Atkins perform together for the first time ever at New York's Bottom Line. The appearance was in support of the duo's new RCA LP "Guitar Monsters."



Jay's Enterprises Expanding To L.A., Adding New Artists

By JEAN WILLIAMS



BACKSTAGE PARTY—Far Out Productions' Jerry Goldstein, left, and Ray Parker Jr., right, meet backstage at the Rod McGraw Scholarship Fund Dinner in Los Angeles. Joining in the fun are Eloise Laws, McGraw and Steve Wonder.

LOS ANGELES—Now that Natalie Cole is firmly established in the music industry, her producers Charles "Chuck" Jackson and Marvin Yancy (who her husband) are setting about developing other new talents.

The duo, with the firm Jay's Enterprises in Chicago, is expanding with a second office here, according to Jackson.

He explains the company is working with Lacey, a female trio, and Gary Glenn & Complex, a self-contained act.

And Melvin Britt has joined the company as talent scout. "We're also bring on new writers and producers," says Jackson.

He notes that with Yancy, he is also developing potential writers and producers. "Now that I am also recording and will be on the road at times, I want to know that there are producers and writers who can do the job when we're not there."

"At the same time, while they are working on their ideas, which we welcome, we can show them the way we want production handled and how to tailor a song to an artist."

Jackson, who now spends most of his time on the West Coast, says he has formed a record company under Jay's Enterprises and will go into a label deal shortly.

He points out that now that he and Yancy have written the bulk of Natalie's next LP, he is in a position to move onto other things, including putting together a stage act of his own.

Soul Source

Continued from page 60

made by Tombo Harmonics and marketed in Japan.

When Oskar returned to the U.S., he was carrying a five-foot harmonica, a quarter-inch harmonica and three suitcases of regular harmonicas. Another Elektra artist, Dee Dee Bridgewater, has expanded her career to include films. She has accepted a role in "The Fish That Saved Pittsburgh." Bridgewater was a Tony Award for her role in the Broadway musical "The Wiz."

"Funkin' Up My Life" is the title of Donald Byrd's upcoming E/A LP.

Cab Calloway had a bangup time when he returned to his home town of Los Angeles. The Ho-De-Ho man, backed by the Madison Street Six, led a crowd of about 300 who were on hand to welcome him, with a round of Hi-De-Ho.

Calloway, who has been in the industry 50 years, was the recipient of a proclamation declaring July "Welcome Home Cab Calloway" in recognition of his contribution to the country's musical heritage.

Jackson, recently signed as an artist on Capitol has a new LP, "Passionate Breezes." "I have been writing and producing a long time but you can get stale if you don't get out there with the people."

"In addition to this LP being a method by which I can express myself, by young I will get a chance to talk to a lot of people."

"This will give me a fresh and new perspective in terms of writing tunes. Because of my particular type of singing style (he's basically a balladeer) I believe I can get close to an audience."

"It's strange how many things people will tell you when they feel close to this. This is what I'm looking forward to on the road."

Jackson's stage act includes three background singers: Sylvia Cox, formerly with Roy Ayers, Judy Jones, ex-"Soul Train" member and Melvin Britt.

Mercury Promotion: Trips To Paris

CHICAGO—Phonogram-Mercury will sponsor several expensive trips for couples to Paris to promote exposure of the new Ohio Players album on black radio.

Bill Hayward, head of Phonogram's black marketing effort, says the European travel incentive—with \$500 in money in the package—is unique in radio contest promotions of black acts. He notes stations in Los Angeles, Atlanta, and Chicago are involved, with one or two other markets being explored.

Hayward says stations elsewhere will run the contest with cosmetics

and marketing from Union Graduate School in Chicago on July 24.

The name tag on Cecil's dress will now reflect his new status: Hale was president of NATRA and an announcer for seven years at WVON in Chicago prior to his joining the Polygram group.

The Ampex Golden Red award winners and their charities have been announced. Among the seven top recording acts are: Brick for

Old Songs For A New Musical

NEW YORK—Broadway Soul At Lincoln Center, a new musical revue featuring top production numbers and acclaimed songs from past Broadway musicals, will premiere Aug. 28 as the feature presentation of Lincoln Center's "Out Of Doors" festival.

The show will feature songs from "Porgy & Bess," "Bubbling Brown Sugar," "Guys & Dolls," "Purple," "Don't Bother Me, I Can't Cope," "Your Arms Too Short To Box With God." There will also be new numbers by Marvin Hamlisch and Peter Link.

The show, with a cast of 40, is a non-profit community program and is free to the public. It will be performed at the 3,000-seat Guggenheim Bandshell on the grounds of Lincoln Center.

kits from Johnson Products and beauty parlor visits as prizes.

New Ohio Players effort is titled "Jass-Ay-Lay-Dee"—the players' spelling of "Jazz Lady"—and the contest involves submission of photos representing listeners' ideas of what a "jazz lady" really is.

According to Hayward the feminine slant is only incidental to the promotion, with the album targeted to neither sex in particular. Stations will pick the winners, he notes.

What Paris? Responds Hayward "That's where a jazz lady would like to go, I would think."

"Good High," with winnings goes to Atlanta Black United Fund/United Negro College Fund, Bravo Construction (Jeff Lane Scholarship Fund) for "Bravo Construction III" Chuck Mangione (Bill Givens Multi-Media Center St. John Fisher College) for "I Feel So Good," and Mike Jackson (Negro College Fund) for "Feel'n' Bitchy." One thousand dollars went to each charity.

Remember...we're in communications, so let's communicate.

Billboard SPECIAL SURVEY For Week Ending 8/12/78									
Soul LPs									
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST, LABEL & NUMBER (Dist. Label)	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST, LABEL & NUMBER (Dist. Label)	WEEKS ON CHART	LAST WEEK
★	2	8	LIFE IS A SONG WITH SINGING Izola Predrag/PWR 12 (PWR) (CSD)	★	41	3	IMAGES Carpenters, Epic BA 380 (ABC)		
	2	11	NATURAL Gemsdale Wilson & TBS	★	40	3	SUNLIGHT Herbie Hancock/Columbia JC 3885		
	3	9	A TASTE OF HONEY A Taste of Honey Capitol SS 3174		33	18	SUNBORN Ron Canale/STW		
	4	9	TOGETHERNESS L.T.O. AMM LP 605	★	44	7	FIRED UP 'N' KICKIN' Earl Sweatshirt/Gary 1-118 (Phonogram)		
	5	12	COME GET IT Rob Jones & The Stone City Band Globe G 181		35	36	SPARK OF LOVE Lenny Wilkins/ABC AM1073		
	6	8	SOUNDS Quincy Jones/AMM LP 465		36	10	MIDNIGHT BELIEVER B. King/ABC AM 1961		
	7	16	SO FULL OF LOVE C. Ross P.R. 12335		37	12	DANCE ACROSS THE FLOOR Annie Lennox/Sire/Sire Sire 1011 (R & B)		
	8	16	SHOWDOWN Nitty Gritty 1 (MCA) 12490 (CSD)		38	17	MACHO MAN Living People Capitol WFLP 205		
★	11	4	NATALIE COLE Natalie Cole/Capitol SML 1709		39	33	COME FLY WITH ME Bobby Darin/ABC AM 1675		
	10	8	BETTY WHISKY LOVE Betty Wright/Arise 1-118 (MCA) 174		40	18	JAM/1980's James Brown/Panther/Panther PAN 1440		
	11	16	CENTRAL HEAVEN Houston, Eric & 3230		41	34	THANXULX Lester Bowie/Capitol SML 1130		
	12	14	SMOOTH TALK Little Richard/Ring RCA 901-1466		42	47	PREESTYLE Public Enemy/Profile 1-118 (CSD)		
	13	15	IF MY FRIENDS COULD SEE ME NOW Linda Clifford/Coty SML 5021 Harris Bros.		43	48	SWEET THUNDER Sweet Thunder/Profile/F547		
	14	15	GET IT OUTCHA SYSTEM Mable Jackson/Spring SP 16719 (Phonogram)	★	54	2	IN FASHION Sofisticated/Mercury SML 1307 (Phonogram)		
	15	12	LOVE SHINE Curtis Mayfield/Arise SML 1 1-118 (Phonogram)	★	55	4	STEP 8 Sisters/Sire/F556		
★	22	3	THAT'S WHAT FRIENDS ARE FOR Johnny Maize & Donny Hathaway Columbia JC 3745		46	30	STEPPIN' OUT High Energy/Globe 6780 (Mercury)		
	17	16	REACHING FOR THE SKY Prober Brothers/Arise SS 1129		47	45	SUMMERTIME GROOVE Herbie Hancock/Mercury SML 1-118 (Phonogram)		
★	24	5	IN THE NIGHT TIME Michael Henderson/Boston BBS 1-118 (Mercury)		48	51	HOUSE OF LOVE Curtis Mayfield/Arise SML 1-118		
	19	NEW ENTRY	BLAM Brother Johnson/ABC SP 4114		49	49	FOR YOU Prince & New Power Generation RCA 1158		
	26	4	GET OFF Sonny Rollins/ABC SP 4114	NEW ENTRY	50	NEW ENTRY	YOUNGBLOOD Brother Johnson/ABC SP 4114		
	21	19	DON'T LET GO Sonny Rollins/ABC SP 4114		51	43	PLAYER OF THE YEAR Bobby Darin/ABC AM 1675		
	22	21	SATURDAY NIGHT FEVER Sonny Rollins/ABC SP 4114		52	46	STREET PLAYER Prober Brothers/Arise SML 1129		
	23	14	THANK GOD IT'S FRIDAY Sonny Rollins/ABC SP 4114		53	35	YOU LIGHT UP MY LIFE Sonny Rollins/ABC SP 4114		
	24	18	SHADOW DANCING Andy Gold/PSC 12334	NEW ENTRY	54	NEW ENTRY	SOME BARK Sonny Rollins/ABC SP 4114		
	25	29	FANTASY LOVE AFFAIR Peter Brown/Arise SML 1129		55	21	LOVE BREEZE Sonny Rollins/ABC SP 4114		
	26	24	DO WHAT YOU WANNA DO Sonny Rollins/ABC SP 4114		56	27	OCEAN WORLD Sonny Rollins/ABC SP 4114		
	27	23	MY RADIO SHOW SOUNDS GOOD TO ME Sonny Rollins/ABC SP 4114		57	58	FACE Sonny Rollins/ABC SP 4114		
	28	11	HEADLIGHTS Sonny Rollins/ABC SP 4114		58	24	RATDIO Sonny Rollins/ABC SP 4114		
	29	13	THIS IS YOUR LIFE Sonny Rollins/ABC SP 4114		59	47	VINTAGE '78 Sonny Rollins/ABC SP 4114		
	30	29	WEEKEND IN L.A. Sonny Rollins/ABC SP 4114		60	52	ALL 'N' ALL Sonny Rollins/ABC SP 4114		



Billboard photo by Paul Horning

FESTIVAL BASH—WNOV, Milwaukee, spins music for dancing at the recent Summerfest where disco sounds added a little to the station's remote broadcast activities.

Adults Protest Moppets' Disco

PHILADELPHIA The "Saturday Night Fever" mix is going on with the town's adult population. But it will be no-go to give the youngsters a regular disco of their own if the objections of the adults in the Lavandale section of the city prevail.

Nearly 3,000 signatures have been collected on petitions opposing turning the closed Abbey Stagecoach Theatre into a teenage disco. Ken Klinger and Paul Reed, who have set up Feet Productions, Inc., with some 10 other stockholders, loosed a furor in the area when they announced plans for the disco.

Exhibition By British Firm For Jockeys

By NICK ROBERTSHAW

LONDON Britain's best-known disco equipment company, Roger Square Ltd., is mounting a new national exhibition designed specially for jockeys.

Called the London Disco Fair, the show will debut Sept. 10, 11 and 12 in the Global Village entertainment center and is intended to become an annual event.

In previous years Roger Square Ltd. has been a prominent exhibitor at the trade shows organized by the British Assn. of Discotheque Equipment Manufacturers. Recently, however, there have been disagreements between the two, based on the fact that Roger Square is not only a manufacturer but also a wholesaler and retailer of other companies' product.

In consequence, the equipment manufacturers group has barred Roger Square from showing its whole range of products. The firm will not be attending the manufacturers' event this year, and speculation that the London Disco Fair has been designed as a rebuff is strengthened by the coincidence of dates the manufacturers show being scheduled for Sept. 12, 13 and 14.

However, joint organizer Nigel Morris stressed that the dates chosen were the only ones available. "Next year we won't go anywhere near the equipment manufacturers' date. We are not interested in politics. We just want to get on with business."

Bookings for the 18 stands initially made available have been to the extent of another floor is planned. Roger Square itself is maintaining a low profile with two small stands.

Discos

BOOGIES EVERY NIGHT

77-Year-Old Widow Champ Disco Buff?

By ROBERT FORD JR.

NEW YORK Are you getting a hut on it now? Has your life become one endless stream of warm milk and high-fiber cereal? Well if you're looking for something to liven up those golden years you might consider following the lead of Sally Lippman of Manhattan.

The 77-year-old widow is finding that dancing, and even a little fortune by spending most of her evenings dancing her way through this city's best known disco.

Lippman started going to discos less than a year ago when a young male friend suggested that she join him for a night at Studio 54. Armed with sunglasses to protect her eyes from the glaring lights and cotton to protect her ears from the noise, Lippman reluctantly set out for the infamous Manhattan night spot. Unfortunately Lippman's escort was not known by the club's notoriously selective bouncers, and the pair was forced to wait outside the club for three hours.

The couple was finally admitted when the disco's owner, Steve Rubell, spotted the woman's last 10 inch frame huddled among the crowd. Rubell invited Lippman in personally and encouraged her to return as often as she liked.

Once inside Lippman became hooked. "The best part of me," says Lippman "It had a hypnotic effect on me."

From that day on Sally Lippman's life has not been the same. She started going to Studio 54 twice a week but it was not long before she became an every night visitor to Rubell's disco hangout.

The retired lawyer has become known as "Disco Sally" and is now a celebrity herself. She has already made a number of television appearances and now receives almost constant attention from reporters and photographers.

Disco Sally's home life has changed so she now lives with a 26-year-old Greek national whom

she is planning to marry. Like most of her new-found friends Lippman met her roommate at a disco.

On a typical night Disco Sally says she visits several clubs and sometimes stays out till the next morning. Though she now frequents many clubs Lippman still likes Studio 54 the best. According to Disco Sally, "There is no other club in the city that has as many things going for it as Studio 54."



Swingin' Sal: Sally Lippman, the 77-year-old wonder of Manhattan discos, and a habitue of Studio 54, spins her brand of disco magic. Disco Sally as she is known, loves dancing and young men. She plans on marrying one soon.

Though she spent much of her younger life playing mah jong and bridge, Lippman has had little trouble adjusting to the flashy morally adventurous New York disco life style.

"The kids who go to discos are not on the dance floor with each other or do as they think it's all right if they don't bother anybody," declares Disco Sally.

Sally Lippman has one piece of advice for the world, "Everyone should go to discos and there will be no more wars," states the geriatric terpsichorean.

PHILLY CLUB FOR A MOVIE

PHILADELPHIA A disco-theque will figure prominently in Sylvester Stallone's "Rocky II Redemption" movie, the sequel to his Oscar-winning "Rocky."

And like "Rocky," the location shots for the movie will all be filmed here. Stallone, in town with his crew to check out various locations for his new flick, selected the La Dolce Vita disco in the South Philadelphia part of town as the scene for the night club sequences. Shooting footage at the disco is scheduled for Sept. 17.

Tokyo's Clubs

Continued from page 8

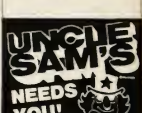
music almost exclusively. More recently, however, they have turned to a hard mix of soul, disco, pop and rock.

The clubs' change in music programming is providing a boost for record manufacturers who are turning in increasing numbers of requests for important promotions.

All Japan Disco Assn., an organization representing about 160 major clubs nationwide, is also playing an important role in helping to proliferate the disco concept.

The consensus here is that with its present momentum, disco is unlikely to languish again. The feeling is that the industry will continue to grow, becoming in the process an important part of the overall entertainment scene.

Wanted PROMOTION/ENTERTAINMENT DIRECTOR



This is not an ad for the Armed Forces. It's for a young progressive Company anxious to accelerate our growth and seeking talented people to help achieve these goals.

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HEAVY CUSTOM SOUND

Disco Retailer Grows

Continued from page 40

"About 50% of my business is from mobile discotheques," declares Coscia, who formerly worked as a spinner. The Snake Lite is a popular item with those customers, he adds.

Coscia says his firm is providing everything the disco needs to start dancing. He also is a consultant on the sound installations and has a

lighting designer associated with the firm.

"We sell a lot of equipment out of state," the owner reveals, "and we also intend to put out a catalog soon."

It's difficult to estimate the average sale at Heavy Custom Sound and Light, according to the president, because an order can be for several speakers, a Superhe head-phone of a complete system.

As part of his approach to servicing as many of the industry's needs as possible, Coscia is branching into club decorations and recently added a line of artificial plants for which he claims exclusive area distributorship.

Coscia believes he's one of the few disco-only stores in the country and reports sales and inquiries from customers as far away as Sweden.

Future plans for the company include adding Varascan floors and Crown amplifiers as well as a possible expansion in the next six months.

"We may open in Los Angeles," says Coscia. "It seems like there's not enough product available there."

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don—You Said Me, Roy Ayers,
don't know how far
Love You Madly, Ochi, Little
Don, Dennis Coffey, Little
Don's Vibrations, Bessie B, Little
12"—Dawn in China, Purdy
and more...
Free, Don't Be Bored, Tina
Charles, Argentina Forward, Pa
Blue, Don't Let the Love
Leave Me
Lovers
Coscia says his firm is providing
everything the disco needs to start
dancing. He also is a consultant on
the sound installations and has a



SBURGH

	Druck	
1	DO OR DIE-FRAME-Scene (see 1.1)	1.1 (u)
2	NOT SWEET-Scene-Turn (see 1.1)	1.1 (u)
3	LIES DANGER-Scene-DANGER (see 1.1)	1.1 (u)
4	DO-1.1-F-Scene (see 1.1)	1.1 (u)
5	FLY-Propaganda (see 1.1)	1.1 (u)
6	SALVADOR/SHOCKING LINE (see 1.1)	1.1 (u)
7	ROCKE DANCE DANCE-A scene (see 1.1)	1.1 (u)
8	PERFECT LOVE AFFAIR-Scene (see 1.1)	1.1 (u)
9	DO MAKE ME FEEL UNWITTY (see 1.1)	1.1 (u)
10	HELL-Scene (see 1.1)	1.1 (u)
11	WELL-Scene (see 1.1)	1.1 (u)
12	DO TO MUSIC-Scene (see 1.1)	1.1 (u)
13	DO AND I-Scene (see 1.1)	1.1 (u)
14	READY TO DIE-Scene (see 1.1)	1.1 (u)
15	WAS DANCE (see 1.1)	1.1 (u)
16	THAT IT GIVE-Scene (see 1.1)	1.1 (u)
17	I LOVE AMERICA (see 1.1)	1.1 (u)
18	FEELING-Scene (see 1.1)	1.1 (u)
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SAN FRANCISCO

	This Week
(PG-13)	1 YOU MUST ME FEEL (NIGHTY NIGHT) NIGHTY-NIGHTY... (Facing 17)
(mch)	2 HOT SHOTS (Sung Young, Nene 17)
(Gospel)	3 DO NOT DR- (Paul Simon) "Guns & 12 mch)
117	4 KEEP ON JUMPIN' (all cast) - (Mand) 12 mch)
(The ca EP)	5 BOOGIE DOGG DOGG - (Tina Turner) 12 mch)
119	6 PERFECT LOVE AFFAIR (GOSPEL) - Contemporary Gospel, (Facing 17)
(EP)	7 HUMAN GAMES, HURGE - (Gospel) 12 mch)
(EP)	8 AMERICAN GOSPELIZATION - (FEL) (D) The Michael Family - (Mand) 12 mch)
(EP)	9 LET'S START THE DANCE - (Beyoncé) 12 mch)
(EP)	10 I DON'T KNOW HOW TO DO - (S) Shade (12 mch)
(EP)	11 MISS YOU - (The Rolling Stones) 12 mch)
(EP)	12 DON'T YOU - (The Rolling Stones) 12 mch)
(EP)	13 DEADIE I- (all cast) - (S & G) 12 mch)
(EP)	14 THEM IT OVER - (Guns N' Roses) 12 mch)
(EP)	15 I LOVE AMERICA, WHEN IS MY RETURN - (Paul Simon) - (Gospel) 12 mch)

DANCE (20)	8	8	I LOVE AMERICA Jewel - Castalia
12-week			
12-week (LP)	9	9	WAW DANCE - LP Salsoul (LP)
12-week			
12-week (LP)	10	10	I DON'T KNOW Cream - Shalimar
12-week			
12-week			SATURDAY, SON OF JAIL Roxa Jean
12-week			DANCING ON PA LIFE - L'Espresso RIT (2LP)
12-week			THANK YOU VERY MUCH Stacy - L'Espresso
12-week			THEY START THE Monty (LP)
12-week			KEEP ON JUMPIN' Praslee (LP)
12-week			PERFECT LOVE MELODY - C&C Praslee (LP)
12-week			LET THEM DANCE Castalia
12-week			

E/PORTLAND

	The Week
1	BOY STORY—New Young Blood (Epic)
2	BOOGIE DOWN DOGS—A Taste of Honey (Mercury)
3	DO ON DA FLOOR (PART 1)—Guns N' Roses (Geffen)
4	I LOVE AMERICA: WHERE IS MY COUNTRY?—Patricia Kelly (Mercury)
5	YOU MAKE ME FEEL (MIGHTY REAL HEAT)—Schwartz—Lenny (Polygram)
6	MISS YOU—The Belling Stars (Mercury)
7	LAST DANCE—Hoop Gang (Polygram)
8	2000—T.Y.F.I.—Hanna (Mercury)
9	YOU AND I—Rick James (Mercury)
10	THE GAMER OF LOVE AND DEATH—The Gamers (Mercury)
11	HOW DANCE—Andre (Mercury)
12	LET'S START THE DANCE—Boyz n the Bunch (Mercury)
13	KEEP ME JUMPIN'—All Stars—Mercury
14	REUNITE LOVE IN MY FRIENDS (PART 1)—Lenny (Mercury)
15	SPINNING DANCE FLOOR WITH MY SISTERS—Sisters Generation—Mercury
16	ROUGH DAWGHO FEVER—Jody Watley (Mercury)

[illegible]

INTERVIEW

	The Week	
1	BOOGIE BOOG BOOGIE—R. Kelly et al. (12 weeks)	
2	LET DANCE, AFTER DARK, TSP—Tina Turner 10-2-11—Various Artists	
3	I LOVE AMERICA, WHAT IS MY FEELING—Patrick J. Adams	
4	AUTOMATIC LOVE—Don D. Jackson 10-2-11—Various Artists	
5	ANGEL—Gary Cross—RCA (LP)	
6	OO ON DE—Gloria Jones—RCA (LP)	
7	IN THE BEGIN—Musique—Polygram	
8	MISS YOU—The Notting Station—W&A	
9	DANCE (DISCO HEAVEN)—Sweeney & 10-2-11—Various Artists	
10	PERFECT LOVE IN FAIRY—Capitol (LP) Duality (LP)	
11	POOPS—Jimmy Malm—Capitol (LP)	
12	YOU AND I—Rick James—RCA (LP)	
13	ONCE DANCE—Patterson—Capitol (LP)	
14	LOVE WALKER—Mania—GPI (LP)	

☆	-	PLATO'S BETRAYAL	(17 wks)
☆	39	DON'T LET GO	(12 wks)
☆	-	VICTIM - Canadian	(1.F. 17 wks)
☆	35 34	SPEND THE NIGHT TO VENUS	(12 wks)
☆	-	Midnight	(12 wks)
☆	36 31	I.D.V.E. GOTTA	(12 wks)
☆	-	Roulette - Mo	(12 wks)
☆	37 33	A WINTER SUNDAY	(12 wks)
☆	-	Matchless	(12 wks)
☆	-	LOVE MORTAL	(12 wks)
☆	-	Chrysalis	(12 wks)
☆	-	DOIN' THE BEST	(12 wks)
☆	-	LaFelle - Mo	(12 wks)
☆	40 32	BOWEN DANCING	(12 wks)
☆	-	HEART	(12 wks)
☆	-	Boss	(12 wks)

☆ **STAR PERFORMING:** Stars on average
 Actual Top 40 chart based on all
 15. 5 Strong increase in
 16. 10 Strong increase in
 17. 10 Strong increase in

★ **STAR PERFORMERS.** Stars are on *Active Top 40* chart based on all-week 1-5. Strong increase in upward movement of 3 positions; 14 positions; 26-40 Upward movement

Promotion Push On Litelab Controller

NEW YORK—Litelab Corp. is launching a new promotional push on its model L-8000 memory light controller, based on the unit's citation by Billboard as "best new disco lighting product" at the recent Disco Forum IV.

The citation will be highlighted on all Litelab's promotional materials including store window and counter-top displays, flyers and media ads.

The unit is also being made available through audio and lighting equipment retailers, as well as through disco designers and construction companies, across the country.

The L-8000 incorporates both automatic and manual controls, and features an "invert function" which

affects master dimming controls, throw rate, and four music functions—advance to beat, pause to beat, burst to beat, and fill up program. The throw rate is said to be a feature which permits the entire display to pulse in and out.

The L-8000 is already in use in such discos as New York's Xenon. It was designed by Litelab's president Paul Gregory and tests for under \$3,000.

According to Howard Rheimer, Litelab's national sales manager, the unit can power up to eight channels at 1,500 watts per channel. Another eight channels can be added using a slave. Also featured is a remote power supply for maximizing safety and minimizing electrical costs.

Disco Mix

By BARRY LEDERER

NEW YORK—With the ever increasing release of disco material, many record companies are utilizing the creativity and expertise of the disco DJ to have their product stand out above the rest. West End Records is one such label. Its 12-inch of Karen Young's "Mid-Six" was co-produced and arranged by Ben Burdette, a Philadelphia-based spinner. Producer of Young's debut album is already in progress with September as a release date.

Not on the list is the Betty LaVette 12-inch of "Don't Be That Girl" can also from West End. The record was produced by Eric Matthews and Gary Robbins, with moving by Walter Gabbins. Robbins is a Long Island DJ, and Gabbins is well known in New York for his spinning. With hand clapping as a basic background beat, LaVette's uplifting song gives guts and drive to the on-scene break of drums and percussion. Salsoul Records is supposedly the first company to have a disco DJ mix an entire LP. Richie Rivers, of Fire Island's Sandpaper, has combined his talents with that of Warren John Davis. The pairing may be for the Gary Crook debut LP "Be a Janna." The album is beautifully constructed from the jacket art to the material within.

Two of the six cuts are uptempo, the strongest of which is the title cut running 3:11. At though out on a 12-inch for several months, this long-awaited album is the Grif from Ipanema/Brasilia begins. Lending itself to a

strong use of bongos and percussion, the smooth, slow Brazilian night makes for non-stop dancing pleasures. "Amaro Queen," a seppie, comprising song reminiscent of Frank's "Swain" to "H's" infectious Latin Rar melody that is a dance floor piece.

Paul Rivers, who has several disco records which almost made it ("Dance" & "One Man Ain't Enough"), has finally come to his own in his Casablanca release "Killing Time." Having no authorial aid of the song, he has achieved a beautiful match with producer and arranger Bob Duffy.

The brightlight on the album is a cut called "Pulse" (10:45). Starting out with an easy and sensual soul it builds to driving sex with a background of string brass, rising guitar movements and unusual use of syn.

Ely states that the song was made recently by a computer known as New Modern. The classic, "Take Good Care of My Baby" is not in a disco beat and is coupled with "What's a Girl to Do" by Pat's Brooks. This melody, which is to be remixed on a 12-inch for future release, as is the album as the final cut, "Lifts Your Spirits Higher." Included on the LP is a strong

Paul Orlando has come up with a ballad, funk female of the 1936 hit, "Don't Let Go." Taken from his recent Elektra album, it's steady tempo allows bass, electric piano, guitar, and synthesizer to build up to a lengthy break.

TR Records' 12-inch of "Pulse" by Joe Thomas, is peaking up momentum in the charts. The title refers to a greater version of club on New York's Super West Side. This cut is bold, brassy and well orchestrated. Female voices provide the chorus line and lead to an intense driving break with a Latin flair.

Carey Slater's new album, "Haze of Love," on Warner Bros. is comprised mostly of slow ballads, but the one disco cut, "Victim," is quickly becoming a deejay delight. She makes subtle changes by using songs and even uses a "stop drop" refrain incorporating other songs and styles into the disco motif. This song is due out on a 12-inch release.

Well be hearing a lot in the future from the multi-talented Bob Ely. Already known from his work with the Casablanca family he is now in the studio laying down leads for a new club record by Dana Ross called "Love, Love, Love," penned by his partner Michelle Allen. It's due for release in late August/early September.



CAPRICORN ONE—Sam Whiteside, chief engineer of Capricorn Studios, Man. CA., adjusts a mix on the control room's API console. The studio is adding Allison automation to the board as part of a technology upgrading.

Former Cricket Maulden Pursues Production Goal

By SALLY HINKLE

NASHVILLE—As the success of "The Buddy Holly Story" focuses attention on Holly and his band the Crickets, a member of the Crickets, Joe Maulden, continues to pursue a career on both sides of the control board.

Following Holly's death in February, 1959, the Crickets, composed of Jerry Allison, Sonny Curtis and Maulden, continued to record on a small scale, but also became involved with other business projects.

"I started engineering in Los Angeles some years ago, and worked at Gold Star Studios for about seven years as a staff engineer," explains Maulden, who, through his tenure with the studio, worked with such artists as Leon Russell, Robert Goulet, Sonny James, Buck Ram, Charlie, Art Garfunkel, Maureen McGovern and Bobby Russell.

Following his stint at Gold Star, Maulden went independent and through his association with Bobby Russell, was persuaded to come to Nashville.

"Russell, in his suite of offices here in Nashville, had a studio that was gaudy and he wanted to do something with it," says Maulden. "So I came in to look the situation over, and ended up bringing in equipment from San Francisco, including an MCI 416 console, an MCI 16-track machine, an Ampex 2-track and Altec 604 monitors."

Maulden, now a co-owner with Russell of the Malvern Studio, began operations in March, and up until presently, has been working up a credibility and reputation for the facility on demo-

related work.

"Since we began operating, I've been involved with a lot of demo work from West Coast-type jazz rock with a group called Starfire to country with Russell," notes Maulden. "I've also done some things with Michael Snow, a writer with Russell's publishing firm, Fix-Russ, who has previously worked with the Bee Gees."

His first mastering project, which he has completed, is a new single by the Crickets that will be released in England soon following on the heels of the platinum "20 Golden Greats" LP by Buddy Holly & the Crickets in three areas of Europe. The single will be released in the U.S. at a later date.

"We did another version of 'Rock Around With Willie Vee,' which Holly recorded before the Crickets were formed in 1956, which will be released in Europe on Kollercoaster Records."

We need to get as close to the original sound as we could and utilized the '50s instrumentation, including drums, guitar, standup bass and vocals.

"I have to hand it to the acoustic engineer who designed our room. I can work piano, bass, drums and three guitars all live and have no leakage to speak of. And, I have some baffles that are considerably different from any of the other studios in town that are polyurethane foam mattresses opposed to wood frames with carpet and fiberglass."

Maulden indicates that 24-track facilities are in the offing in the near future.

Studio Track

LOS ANGELES—The Rolling Stones are mixing tracks of their recent U.S. tour at Magic Wood Studios. Ray Thompson engineering. At Filmways: Headed: Brian Holland recording the New York Post Authority LP project with Bill Dwyer, at the board assisted by David Gert. Kenny Rankin and producer Jack Lewis master tracks for Rankin's upcoming LP with engineer Bill Dwyer, Kate and Anna McGarr, contributing on their forthcoming Warner Bros. LP. David Matthews producing with engineer Peter Grant and Steve Hirsch, and the Parson Sisters working on a new Planet Records LP. Holly recordings also on hand at the CBS Records conversion at the Century Plaza Hotel to record all activities.

Sammy Davis Jr. and cast recently recorded the music to "Stop The World I Want To Get Off" at the Burbank Studios for Warner. Curly Danny Wallin at the console. Jack Weisz also there composing and conducting the music score for Columbia Pictures' "Hardcore."

Billy Paulson is finishing master at RCA LP at Chynoweth. Don Nubb behind the board. Producer Bobby Columby is working on a new EP with the Jacksons at Music Workshop. Don Murray engineering. Wayne Henderson producing. Steve Elliot at Ocean Ray Studios.

Big Trees: Marcus Johnson is completing a demo LP at Larrabee. Parker McGee producing. Ed Norman is producing. Ben Desautels at Spectrum, Eric Presgrave at the board.

Action at Jack Clement, Nashville: Larry Butler is producing Bill McElroy. Dave Jones and Charlie Rich on separate projects. Ralph MacDonald, producing Eric Sale to Columbia is his own Recorded Studios in New York. Rich and Terence are finishing a Capitol LP of Northstar, Boulder, Colo. Duane Scott engineering and co-producing.

Joe Weiszel is producing the Gulls Band at Long View, North Brookfield, Mass. For Cat America, Dave Thoenner at the console assisted by Jesse Henderson. Elvin Bishop is cutting a new LP for Capricorn at San Francisco. Adam Reed's producing himself with engineering help from Mike Fazio.



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BLISS ROCKING—Ivan Krol, left, keyboardist for the Patti Smith Group, Dave Morrell of Arista Records, center, chat with Eddie Korp, owner of Blue Rock Studios, New York. The occasion was a reception to celebrate Blue Rock's updated facilities.

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BATTER UP—Pitcher Jackson Browne gets set for the windup as umpire Joe Smith prepares to deliver the verdict in a softball game at the fourth annual Eckhart/Asylum company picnic in Malibu, Calif. Browne was the game's top hitter, but the executives still beat the artists, 15-14.

Europe

Continued from page 18
of Presley albums and cassettes topped three million last year and sales are running at the same level this year.

The company estimates that by the end of 1978 Presley sales in Germany for the year will amount to \$10 million. RCA has 76 albums and 20 singles in the catalog and the best-selling items are "Elvis For Ever" (double LP) which has sold two million over the last five years. "Portrait In Music" (one million) and "Aloha From Hawaii."

A large number of Germany's 3,000 record dealers will have special window displays for the Presley anniversary.

Says RCA Managing Director Helmut von Baum: "We anticipate a tremendous boom in Presley repertoire for a number of years to come."

RCA Revamping 2 Sales Offices

NEW YORK—RCA Records' branch sales offices here and in Los Angeles, two of its largest, are being restructured. New and broader responsibilities go to Bob Rifici, named manager, N.Y. Branch, and Jim Beggs, manager, L.A. branch, reports Dick Carter, division vice president, field marketing.

The restructuring creates two other new positions for managers, branch sales in the two cities. In L.A., Bonnie McCahey is named to the position, the first woman to hold such a position with the company. In N.Y. the position is being filled by Stephen Feldman (see Executive Turntable).

"The restructuring will give RCA the capacity of taking full advantage of and further expanding its own label's record sales pace in the first half of 1978 and of our new arrangements with such associates as labels as Rocket Records and Subout," Carter explains.

Vanguard's Offer

NEW YORK—Vanguard Records is offering a full restocking discount program to its distributors. Commencing Aug. 31, the program continues until Aug. 31, and involves all Vanguard product except the label's budget lines.

CASSETTES MAKE 50% GAIN

1977 French Disk, Tape Sales Up 18%

By HENRY KAHN

PARIS—Estimated sales of disks and cassettes in France for 1977 show an 18% upturn of around 22 million, to a total 142 million, over the previous year. Of the total, there were 55 million singles and 72 million albums. And 15 million cassettes were sold as against 10 million in 1976, a solid 50% increase.

Cassette sales here rose despite flourishing piracy. Industry organization SNEP estimates that at least 80% of the blank tape sold in France is used for recording music and there is substantial growth in the cassette hardware industry. Despite that, prerecorded cassette still showed a big upturn over the year.

And these returns suggest the government will remain in no hurry to introduce any tax on blank tape. It has already thrown out a proposal to levy a tax on recorder hardware lines.

At the Bibliothèque Nationale, where all new recordings must be

entered, it is reported that 9,977 new records, 2,938 new cassettes and 106 new 8-track cartridges were registered.

The estimated sales returns show that despite the heavy tax on recorded works, standing at 33½%, sales are still building. If this is finally slashed even better trading returns will be recorded.

A main item in the sales success story is that record industry prices rose an average of only 3.9% at retail level, while the market inflation rate is virtually 10%.

The outlets for singles have changed in France. Today the main sales area is the hyper market where the very young, on limited pocket money, buy 45s. The older generations, including those just starting employment, find the pegging of prices on albums an attractive lure. For them, there is relatively more value in an album than a single.

Jazz, Respected & Vital In Hungary's World Of Music

BUDAPEST—Strong support for band and cultural institutions is in a large part responsible for the vitality of the jazz scene in Hungary.

Hungarian radio programs about one hour of jazz daily, giving airtime to local artists and international jazz figures. In addition, it promotes jazz concerts at least five or six times each year in a variety of provincial centers.

The main focus of the jazz calendar is the International Jazz Festival held annually in Alba Regia. Costing \$50,000 to mount, this always sold-out festival brings into the country many foreign jazz musicians and attracts national press coverage.

Baez To Play U.K.

LONDON—Joan Baez will make her only U.K. appearance in 1978 when she plays a single date at the Wembley Arena, London, on August 20.

Originally set for a short European tour of Germany, Holland and Switzerland only, the singer was persuaded by promoter Harvey Goldsmith to make this appearance before her British fans.

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Organizations such as the Federation of Hungarian Music Artists look on jazz as positively they do on classical music. The Budapest Music Conservatory has a jazz department chaired for the last 13 years by noted pianist and musicologist Janos Gonda, a vice-president of the International Jazz Federation.

The department employs no fewer than 20 professors.

Most are practicing jazz musicians. Seventy students are currently taking the four year course leading to a Jazz Artist diploma.

Budapest alone boasts ten jazz clubs, and there are a number of others in the provinces. Hungarian musicians are always in demand for jazz festivals, not only in other Communist states but also throughout Western Europe. Jazz in Hungary has achieved a degree of public acceptance that would be envied in many other countries of the world.

MILAN—The Italian record industry, still with plenty of room for expansion, is reaping the benefits of words from a public awareness of new areas of musical expression.

Even in classical music, which showed a sales upsurge last year, now represents 12% of the total market turnover, public taste is widening. Previously the classical audience concentrated on the most famous labels, such as Deutsche Grammophon, ignoring other product areas and even potentially interesting mid-price lines.

But new tastes, particularly among the fast-developing group are spreading from the traditional best-selling area of the great romantic composers, to baroque and contemporary classics.

Again, in folk music, which has always had a very small share of the

EMI Licensed Div. Will Sign Its Own Acts

LONDON—EMI's Licensed Repertoire Division plans for expansion in the 1978/79 year includes a policy switch to acquire directly-signed artists, in addition to existing repertoire from licensed labels.

Outlining the scheme, Alan Kaup, managing director, says, "Though we're shooting for artist development, so we can build up an alternative source of group-produced repertoire in the U.K., this in no way means the division will be diverted from its present responsibilities to its licensor."

Additionally, the division's roster of licensed labels will be split into two groups. Those requiring total support from LRD resources, such as marketing, national press and various promotional aspects, under general manager Colin Burn. This section comprises Bronze, MAM, Purple, Rak, Rocket and Splash from the U.K. and Fantasy, Salsoul and Stax from the U.S., along with the EMI International label.

Island, Motown and MCA, responsible for their own marketing and press promotion, form the second group, with Mike Harvey now named general manager. His job includes the EMTV series of tv-promoted albums. And a new national, regional and disco promotion division is being set up under Roger Upright.

David Hughes joins as general manager of the Motown office and for the first time there is a label manager for Island. Dave Glen, Jim Howell becomes business development manager and Bernadette Kilmarin comes in as public relations officer.

EMI/Carlsberg Tie-In

LONDON—EMI and the lager manufacturer Carlsberg have agreed a marketing tie-in which is expected to stimulate retail record business over the summer months.

As of August 7, lager drinkers who collect four tokens from Carlsberg Party Cans will be entitled to an EMI record voucher worth \$2.

Vouchers worth \$500,000 are being offered in the plan, which is said to be the biggest ever committed promotion involving the take-home trade and the record industry.

market, the new trends are towards certain folk-pop fusions. Buying interest extends from the Celtic lands of Britain and Ireland to South American and Third World ethnic music.

Much the same widening of interest is reflected in the jazz world in Italy. In fact, big attendances at festivals, more credit with some 30% share of the total record turnover, and through traditional Italian ballroom orchestras, roughly estimated to have a 10-15% share of the market.

Both domestic and international rock and pop music sales have slumped. Locally, the genre's creative backbone softened, so many Italian fans have moved into other musical fields, such as classical or jazz.

In Italy, the new-wave or punk scene, though optimistically and energetically launched by some companies, has failed to provide ap-



GOLDEN CLEO—Cleo Laine and John Dankworth display gold records for sales of the "Best Friends" LP presented at a party in London by Ken Glancy, managing director RCA U.K., center. Dankworth co-produced the album which Laine made with guitarist John Williams.

GOVT. FULLY BEHIND RADIO PLAN—Many New Stations In U.K. In 5 Years

Continued from page 3

is not prepared to jeopardize discussions by revealing proposed locations, but it is likely to have in mind many of the areas it spotlighted last September as ripe for development. Those include Cardiff, Tyneside, Coventry, West Yorkshire, the Fylde in Lancashire, Luton, Norwich, Exeter/Torbay, the western side of Northern Ireland and others.

However, Michael Barton, controller of the BBC's network of 20 local radio stations, has publicly nominated 18 more centers from which the BBC would like to broadcast, all major provincial towns.

Barton says, "We are also discussing the possibility of opening stations in the Channel Islands, and are interested in introducing small community stations to parts of Greater London. The rate of development will depend on resources available but we would hope to complete our local radio coverage of Britain by the late 1980s."

The White Paper approves suggestions for "associate" stations linked to existing franchise areas and for the joining of smaller franchises, an idea which is welcomed by existing commercial stations. In this

way satellite stations could operate in areas where they would not otherwise be economically viable.

If the proposed working party meets and acts on the contract specifications could be drawn up by October. A nine-week period during which applications for the franchise involved could be submitted would be followed by a similar period for the IBA to evaluate applications. Franchises might be awarded by Christmas, and a station might then become operational within a year.

Bulgarian Exports To Russia At New High

SOFIA, Bulgaria—Alexander Iosiphov, director-general of Balkanton Records here, says that export of the company's records to the USSR in 1977 reached a new high of 700,000 units.

Balkanton, the Bulgarian state company, and Melodya the Russian state-run organization, have cooperated over many years. A ten-day display of Melodya records was held in Bulgaria, while Balkanton presented its product in Russia earlier this year.

preciable commercial results.

The only rock sale still showing vitality in Italy is the so-called Neapolitan rock, blending rock music elements with typically southern folk traditions. This music sells well here and some of its leading exports are finding favor in foreign markets.

Most talked-about local trend after the decline of rock has been that of the singer-songwriter, involved in political statement and therefore still restricted to Italian limits. Again, they cover a wide range of styles, from the easy-listening to the powerful and committed. Generally these writer-performers occupy half the chart places.

What is threatening to an Italian record industry burdened by overall economic hardships is the way consumer tastes are widening to give emphasis to all kinds of music.

Musical Taste Of Italians Expanding


By PELO DECONTE

divisions which are differently labelled in Italy.

Today the most commercial product is split between the collectors' market and that of pure dance music buyers. The latter has consolidated itself through disco music sales, now credited with some 30% share of the total record turnover, and through traditional Italian ballroom orchestras, roughly estimated to have a 10-15% share of the market.

Both domestic and international rock and pop music sales have slumped. Locally, the genre's creative backbone softened, so many Italian fans have moved into other musical fields, such as classical or jazz.

In Italy, the new-wave or punk scene, though optimistically and energetically launched by some companies, has failed to provide ap-



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SPeAKS AT FIRST ITALIAN TRADE EVENT

Italian Minister to Activate Support Industry's Needs

GENOA Carlo Pastorino, the national minister of tourism and the arts, told industry heads here that he will suggest the Italian government promote wider teaching of music in schools here, using records and tapes as essential accessories.

He also said he would support the music business plea that records and tapes be treated as cultural items as books, and liable therefore to a cut in the rate of Value Added Tax, from 14% to 6%.

His support came at one of two important meetings set within the framework of the Deutscher exhibition staged here, the first music industry event of its kind in Italy (Billboard, July 22, 1978).

The second meeting took place this week, on records and tapes and their effect on the market. This involved frequent reference to a unanimously accepted proposal put to delegates at this year's Billboard-sponsored IMIC conference held in Venice when Carlo Pastorino was a keynote speaker (Billboard, June 3, 1978).

It was announced here that the Italian Parliament will soon outline and discuss new anti-piracy laws, created to match the mood of IMIC delegates, and also new regulations covering local radio and television stations.

After it was said by Massimo Rendana, from RAI-TV, the state-controlled national radio and tv network, that State radios had taken some 40-42% of RAI's audience, Luigi Conte, general manager of SIAE, the Italian copyright society, said the areas most affected by

recording and tape piracy were Naples, Milan, Bergamo, Bologna and Turin.

Conte's estimate is that counterfeit product, sold at around \$550 per unit, cost the industry in Italy some \$12 million annually, taking \$940,000 from composers and publishers, while pirate products sold at around \$235, took some \$10.6 million from the industry and \$350,000 from composers and publishers. The SIAE estimate was a total annual loss of around \$25 million.

Conte said that the trend now among illegal manufacturers is definitely towards counterfeit product, involving higher risks than also higher profits.

Phonogram marketing manager Giorgio Pericoli said honest retailers particularly suffered from pirate competition, reducing the number of "reliable" outlets, now around 1,000, of which only half are really qualified.

His view is that means the market does not grow and the industry will be compelled to limit its investments to products with high market potential, therefore lowering the cultural content of global production.

Lawyer Lionello Lionelli underlining the effect in the fight against piracy said recent successful raid on pirates were as phenomenal as expected to spread to other fields, such as video tapes, radio and tv programs, he declared, so that existing laws be fully enforced.

On the proposition of Germano Rusotto, Billboard Milan bureau chief, a committee of experts and in-

dustry chiefs will be set up, a main task being planning consumer campaigns promoting support for "legitimate" product at the expense of illegal goods.

In the first meeting, on "audio recordings as culture-spreading media," Rendana expressed fears about the "decay" of the National Record and Tape Library in Italy and about lack of consideration for music inside the Italian public school system.

Giuseppe Ornato, managing director, RCA Italiana, said music affects the legacies from radio or through records. Audio recordings not only handled down culture but fixed a particular performance precisely so that their educational value should be fully acknowledged.

And Giovanni Cattaneo, Genoa University sociologist, affirmed "Culture is the embodiment of people." Records are important cultural tools but as they are involved in the advantages and dangers of the mass media, schools must provide education on how correctly to use them.

Guido Rignano, president of AFI, the Italian record industry association, and managing director of Dischi Ricordi, complained of the lack of musical education in Italy "Music here is seen only as a pastime and not as a means of cultural growth."

A proposal to urge the levelling down of Value Added Tax on records to correspond with that on books was passed and goes to the minister of finance through a committee.



INTL AWARD—Admiral Sir Charles Madden, Lord Lieutenant of London, representing the Queen, center, presents the Queen's Award to Industry to Paul Watts, right, head of EMI's international division, for his division's efforts in the export field over the past year. Sir John Read, left, EMI chairman said that although EMI had received nine other Queen's Awards over the years, this was the first in the field of music and records.

Youth, Major Force In Czech Disk Club

By LUBOMIR DORUZKA

PRAGUE—Nearly a million records were sold in 1977, Czechoslovak Record Club mail-order operator's 18th release package, offered to the public during the first two months of this year.

According to final results, some 90,000 people ordered more than 900,000 disks. The offer comprised 79 titles, including classics, pop, jazz and spoken word product.

Supraphon participated with 48 titles, Opus with 13, Pantan with five and the magazine Young World, for which the records are produced by Supraphon, with 13.

Records offered by Supraphon also almost 550,000 copies, Young World almost 250,000, Opus over 100,000 and Pantan some 10,000 units. In the classical field, main interest centered on Mozart, with the horn concerto bringing a \$5,000 order mark, and Baroque music, the Myslivecek-Stamic flute concertos receiving almost 12,000 orders.

In the jazz and pop field, the Louis Armstrong and Ella Fitzgerald "Porgy and Bess" package pulled an order of more than

\$000,000. Doruzka said 25n Elton John album. There were 35,000 sales for Olivia Newton-John in the Young World series, but sales in excess of 30,000 were also scored by local groups and artists such as Vladimir Skibi, Katapult, Jana Kratochvilova and Jenik Pacek.

The sales results shows the growing importance of club sales to young audiences as in the Young World series, which offered 15% of the total number of titles and received orders in excess of 25% of the total.

Of 36,000 new subscribers, the majority concentrated on the Young World series. The average order of 10 disks per subscriber is regarded as very satisfactory and proves the importance of the club as an outlet for Czechoslovakian album sales.

As most of the ordered records are collected by subscribers in Supraphon specialist retail shops near their homes, record dealers do not see club sales as competition but more that the club brings into shops potential customers for non-club records.

French Forms Export Committee

By HENRY KAHN

PARIS—A further step toward the recognition in France of records as cultural items is the setting up of a special record export committee by the French cultural affairs ministry.

M. Alain Fantape of the Committee for the French Language, who helped create the new body, says that the move was overdue since France has a double value as exports. "When France exports a can of beans it's exporting nothing more than beans. But when she exports a record, she is not only disseminating a consumer product but also an element of French culture."

The idea of creating the export committee sprang from a meeting held at Pedlar Fair, Va. four years ago by a private organization called French Musical Exchange and supported by a number of American organizations with a special interest in French culture.

It was agreed at that meeting that something more needed to be done to arouse interest in French music. Says M. Fantape: "Even Cagun music is practically unknown in certain parts of the United States and French records are very rarely heard on the American broadcast-network systems. Therefore we needed to find some way to achieve greater acceptance of French musical culture in the U.S. and other countries of the world."

The new body will be patterned very much on the old Unifrance Film organization which was set up

after the last war to promote French films abroad. Also created at the same time was a committee for the export of French literature and a group called Unifrance, set up to promote the export of French news papers and magazines.

No similar organization was ever created to promote disk exports; however, records were not considered cultural materials but simply a manufactured consumer product.

President of the new committee—the Comité Consultatif Pour

L'Exportation, Duo Disque—is M. Jean Maheu, director of music for the French Ministry of Cultural Affairs. Represented on the committee will be delegates from the ministries of economy and finance, foreign trade, culture and foreign affairs. Also represented will be the French record industry association, SNEPA, and speakers in the French record of the Marche-Parsons director Michel Bonnet is president.

The committee will meet at least twice a year.

From The Music Capitals Of The World

LONDON

The volume of the disk tape market at trade price for the first three months of the year was \$97.5 million, up 10% on the same period of 1977, while the Retail Price Index, reflecting the cost of living, climbed by 9%.

New marketing director of Pye Records here is Gary Luddington, recently managing director of the very successful ATV licensing division, who spent the last 10 years in U.S. marketing director Pye (Ensign disc) and the Pan clubs identity of Bryan Fleish and George Young, who has produced hits for ABC-DC and who was produced by Paul Young's Top 5 charting "Love Is in the Air." They were previously mainstays of Australian chart band of the 1960s, the Gaylords.

The Oakland, Calif. 44 live open Opera Farfield Hotel (Sgt. Dan) and us through to mid October. Demands' live club here holds its last convention (Oct. 14) in Birmingham's

Grand Hotel. The Royal Exchange Theatre company of Manchester staging a 10th cent. comedy, headed by Tim Patten and Barker Black, both to be believed live on BBC TV 2.

Action-Memoirs Enterprises, headed by Duke Allen, charged company to be in 100 million enterprises, based at 22 Donsford Street, London W2C 7JL.

Marjory Conn touring package, 'Bernadette Collette' through U.K. including Mills, Sperry, Vernon Oliver, Lloyd Green and Bernadette Prophet, starting late October and his Robert Whittle tour starts mid September. Tommy Sperry with a London tour of the American real administrator of the Henry Hallway Organization here.

Fortes run, now Chrystals recording artist,

May O'Kara headlining series of concerts at the London Palladium (November 14-15). B.B. King tour held for October by John Card of Staghorn Music, including two nights at the Hammerstein. Mike Leach says the Rogers to bring his planned show "Get It Out Of Your System" to the U.K. towards the end of the year.

The Red Cow pub in Hammersmith, West London, which helped launch bands like the Who, the Yardbirds and the Small Faces, as well as a few venues because the premises are being renovated. Johnny Rotten, ex Sex Pistol, due to debut for Virgin with "Public Image" a single which is also the name of his new band.

Bruce Springsteen reported to be making his second visit to U.K. in October, previously here in the fall of 1975. Planned concert in Hyde Park called by Bruce Springsteen's live a suitable bill including a proposed to cover an estimated \$50,000 costing for a five open-air event. New rock venue, Electric Ballroom in

London, to be opened by Tim Leary, Sex Pistol. Basement Rock personnel may be free for all-venue under the name the Backyard.

Robert Palmer starts his first ever solo concert tour with a Hammersmith Odeon pop (Sept. 23), backed by his full U.S. touring band. Projects good for his company, rock center, Glasgow Alpha. Bob Dylan reported to be returning to the U.K. for 1979 following his recent alcoholism problems.

Lane Mewell, Scottish singer, starring at London Palladium for a week (Sept. 25-30). She won gold disk here for her last seven albums. "Sex Pistol" (EMI) offered and photographed by Ray Stevenson, published by the New York division of Book Sales Ltd. World's national newspaper story claims Count Basie is to play piano simultaneously in two countries at once, with the instrument placed precisely on the French Helian tower. PETER JONES

(Continued on page 73)

THE SPACE BUY THAT'S A TIME BUY

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Time has proven **WRTH** the world-broadcast trade and hobby leader. The number one source of authoritative information about global radio and TV.

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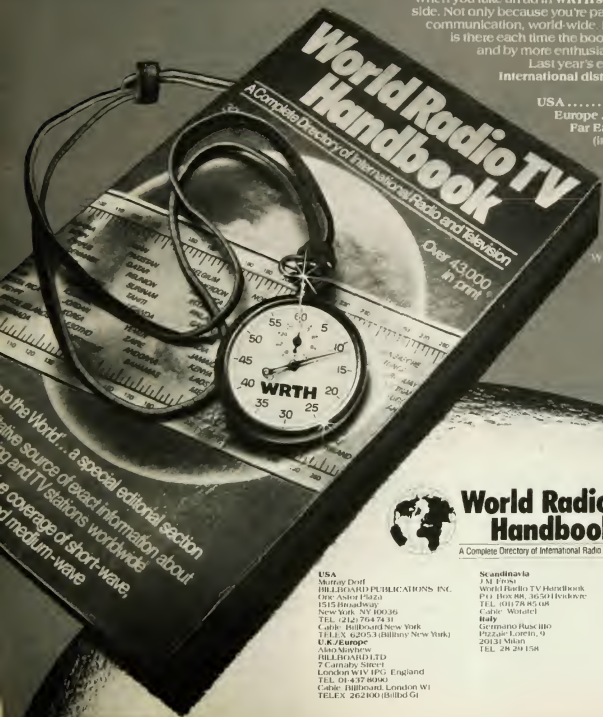
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Ex-Polydor Press Office Runs Promotional TV Film Company

By PETER JONES

LONDON—Clive Woods, former Polydor Records press officer here, now heads up a successful company which deals in pre-packaged television films of top pop names, with most of the productions running 45 minutes.

In effect, Woods acts as agent, selling the films to TV networks around the world at a usual transmission fee of \$2,000. All the productions are of live performances, mostly in studios with audiences present, and are financed initially either by record companies or by artist managers.

Woods' company, Interprom, in which his wife Carol is a co-director, has offices in London and in Antwerp, Holland.

He says, "When I left Polydor, I looked for the kind of job in which I could use my press office know-how and use publicity approaches to sell product. The idea of making prom-

otional movies of pop acts within a straight entertainment area seemed a natural.

"Now our catalog of available product has grown and now offers come in every day."

Choice of artist is made in two ways. A record company looking for this kind of promotional outlet might approach Woods to set up the arrangements, but often it is down to his own intuition. "For example, I chased after the Boomtown Rats simply because I was sure this snipe-bait band from Dublin was the best in its field, the new wave phenomenon. Visually, they turned out to be ideal for a television presentation."

Now he touts movies featuring Billy Joel, Robert Gordon with Link Wray, Angelo Branduardi, the young Italian who is one of the biggest album sellers in his home country, and Manfred Mann. A film built round the album "Watch" and run-

ning only 30 minutes—all filmed in 1978.

Last year's productions included films of James Taylor, shot at a live concert in Anaheim, Calif.; Ben Sidran, U.S.-born keyboard player, singer and producer; Daryl Hall and John Oates; Elkie Brooks; Smoke Robinson; Bob Marley and the Wailers; and Dolly Parton, recording in front of a studio audience in May.

Woods says, "Some of the names are less known, but if a series of ten are offered, and eight are good names, then a TV company will probably go along with the other two Branduardi, for instance, has been with Sweden and Switzerland."

The lesser price is low compared with other productions and there are spin-off promotional titles to offer, such as availability of stills from the films for press usage. We're selling to Britain, Australia, the Scandinavian territories, Ireland and even beyond the Iron Curtain, in Hungary."

As yet there are no sales within the U.K. because of quota system regulations, but Woods looks for developments in the U.S.

MANY VIE FOR MARKET SHARE

Mexico Gives 'Fever' Disk And Flick Tumultuous Start

By MARY FISHER

MEXICO CITY—"Saturday Night Fever" has begun like a "Saturday night brawl" in both the record charts and at the theatre box offices here.

In the first day of its release in nine cities (July 14), "Fever" triggered many fights because of the lack of tickets. The initial box office earnings by CIE, the film's distribution organization, is about \$750,000. A spokesman for the Paramount picture projected that with ticket scarcities to be added before the end of the month, the gross should soar to over \$4 million by mid-August.

In addition to the release in six key houses here, "Fever" is currently playing in Guadalajara, Monterrey, Chihuahua, Ciudad Juarez, Acapulco, Puebla, Tijuana and Mexico.

On the disk front, Polydor, although the distributor, has not allowed duplication of the album cover by Orfeon, is reportedly way over 100,000 units in production and distribution of the double-set album.

There is no official word by Orfeon of what its sales have been in the past few weeks of the cover version of the soundtrack via PXP of New York. However, it apparently has been substantial, otherwise Polydor would not have registered its formal complaint before the Honor and Justice Board of AMPROFON, the major record association.

Others vying for a share of the market include Melody, Musart, RCA and Decos Guarra.

RCA's single entry by La Tzorra of "Night Fever" and "Sajani Alivo" has been out for over a month. Melody protected itself from complications by adding a word to call it Saturday Night "Dance Fever." ("Fiebre De Bailar En Sábado") It's been on the disk action now sweeping the country, with only one song from the movie included in the tracks.

As for Guarra's long play, they also alleges are laden with ideas from Polydor's original soundtrack cover,

but reportedly are being dealt with via straight legal maneuvers.

Luis Baston, Polydor's local general director, contends that it is not a matter of the music "but confusion for the public in what they are buying."

At the AMPROFON session on July 13, the same day of the debut of the film in Mexico, Orfeon's contention was that the association did not follow "standard procedures" in the determination of the case. They reply to Polydor's request of pulling the product off the market until the graphics were changed was scheduled for sometime the week of July 17, as written letter.

Baston claims, "It is not a matter of procedure, but simply a matter of which company has the right to the legal jacket."

WEA Int'l Upping Record Service Capacity For '79

NEW YORK—WEA International's manufacturing and distribution center in Ashford, Germany, Record Service, has restructured its administrative staff and is adding space and equipment to the facility to meet the present pressing capacity from 13 million units to a 20 million unit capacity in 1979.

The reorganization and expansion was necessitated by the increasing demands of WEA's European affiliates. Record Service is the exclusive supply service for WEA's companies in Germany, Austria, Belgium and Holland. It also supplies some of the needs of WEA France and several WEA licensees in Europe. (WEA has its own manufacturing facilities in the U.K.)

Two new manufacturing facilities have been approved for Record Service. Friedrich Karl Koch, managing director of manufacturing, and Klaus Ollmann, managing director for distribution. A general increase in personnel is planned.

Teichiku Jazzes Up In Deal With Versatile Label

TOKYO—In order to give their Western artists a more dynamic thrust, the arm Teichiku Records recently signed Versatile, the new Crossroads Records' label, to a distribution deal. The first Versatile release is due Aug. 25.

Teichiku also inked a long-term contract with Audiofidelity Enterprises which has taken on two labels, Image and Improve.

Teichiku is hoping Versatile, established last year by Michael Gussick in New York, will be an exciting source of product. During the first year some twenty LPs will be offered by such artists as Cornell Dupree, Grant Green, George C. Scott and Buster Williams under the production guidance of Vic Chrumbo.

Already lined up for release on Aug. 25 are Cornell Dupree's "Saturday Night Fever" and Grant Green's "Easy" on September 15.

Images will feature material aimed at the pop market. The first release, also scheduled for Aug. 25, will be the single "Girl from Ipaema," an Astrud Gilberto production with help from Clark Baker and Ron Carter. Two months later, the LP will be released.

Improve was set up by Tony Bennett and it will be devoted to jazz materials mainly sung by Bennett himself.

Heath-Levy In Deal

NEW YORK—A long-term publishing agreement for the U.S. and Canada with the Heath-Levy organization has been signed by Apple-Blackwood Music. Heath-Levy, who has been president of two U.S. publishing companies, Heath-Levy Music (ASCAP) and Geoff and Eddie Music (BMI). They also control over 70 other catalogs for the U.S. and Canada.



ESSEX MEET—David Essex, center, flanked by Tim Rice, left, co-author of "Evita" (with Andrew Lloyd Webber), in which Essex stars as Che Guevara, and Mike Batt, right, who rearranged and produced Essex' first single from the musical, "Oh What A Circus" on the Mercury label, at a part for the Phonogram U.K. staff to meet Essex.

Hungary's Exports Good; Seek Bigger Western Market

By PAUL GYONGY

BUDAPEST—Export of Hungarian recorded product developed well in 1977, although exports to the western world markets slackened off, according to Joseph Meszaros, director of the Kultura record division.

A million units were exported: two-thirds to socialist countries and the rest to capitalist areas. But France previously a number one market for Hungarian music, reduced the number of disks ordinarily ordered.

Meszaros says, "Our aim remains the same, wanting to push our recordings in the western market. To do that we are working on special product."

The Hungarian Record Co. has produced "The Requiem" by Robert Schumann, and other complete works of Balint Bakarik, lute player and composer (1507-1576), both firsts in the world record industry. Additional pressure has come from recordings of two operas by Joseph Haydn, "La Fedelta Premeta" and "L'Infedelta Delusa."

This year's plans also include the

"Eisler Orchestra," a two-record set by Dittersdorf, the record "Medea" by Cherubini, with soprano Sylvia Sain in the leading role, and the as-yet unpublished Vivaldi opera "Olympide," featuring solos by Kovacs, Klara Takats, Lajos Niller and Maria Zempleni.

On the pop side, product on the Pepta label is very popular in the socialist countries and in 1977 the export list was topped by "Waste Of Time" by Omega, with 100,000 copies going overseas. The last album of the Skorpion group also sold 70,000 abroad.

Now the 1978 export plan shows orders of around 25,000 for the album "Omega 8" and "Nestor" by Disco, with 50,000 orders for "Eduardov Music" by the Lokomotiv GT band. Also much in demand abroad is the "En Route 1978" LP by Ronofrag and a new album by the group Pragma.

On the solo singer side, the established artists such as Zsuzsa, Jani and Kancz remain popular on export, and newer names are coming through.

In the import field here, equal numbers of records came from socialist and capitalist states. In pop, India is a key partner and areas were big 1977 imports of records by Denis Roussas, Barry White, the Beatles and Pink Floyd.

Biggest successes so far this year have been Abba's "The Album" and Fleetwood Mac's "Rumours." Queen's disco front, Boney M is building popularity fast.

350 WEA TV Gs

LONDON—WEA here is investing for more than \$350,000 in a major national television advertising campaign on an album by the Nolans Sisters, from Ireland, "20 Girls His."

The commercial will be seen in an average of five times in 90% of homes in the U.K. The same campaign was used by WEA in its very successful "Sound Of Bread" promotion.

Lawyers Meet Set

NEW YORK—The International Lawyers Meeting, a feature of Midway for Music, is scheduled for Jan. 19, Midway, opening day. The meeting will study some of the most significant court decisions taken recently relating to copyright law.

Decca U.K. Holds Sales Conference

LONDON—Decca Records held its annual sales conference over three days in the last week of July at Ferndown in Dorset.

Theme of the conference was "Circulate and Communicate," a slogan that the company hopes will help to restore its long-ago vanished reputation as a market leader.

The down-to-earth approach of a&R head Mike Smith was particularly appreciated by an enthusiastic gathering of salesmen, who heard Smith announce the signing of punk band Adam and the Ants, much sought after since their appearance in the film Jubilee.

Presentations included one devoted to country bumpkin outfit, the Yetties, and autumn product presentations in all catalog areas.

Autumn pop releases are spearheaded by the debut album from new signing The Late Show, and the new Camel release titled "Breathless." Classical plays particularly emphasize the successful mid-price Jazz series.

Future marketing manager Tony Douglas unveiled a new series of double-play cassettes, six mini-releases under the general heading "Time For."

3 PLATINUM LPs

Presley Sales in Past Year Includes 9 Gold LPs, 2 45s

By PAUL GRIN

LOS ANGELES. The year following Elvis Presley's death saw the singer earn nine gold albums (three of which also went platinum) plus two gold singles. Fifteen Presley LPs followed in the country charts in the past year, while nine of his albums have made the pop chart, more of them as many as 15 and 20 years old.

It's true the rush of posthumous sales did not include a No. 1 single on the Hot 100, as the case with *On His Wedding in 1968* ("Duck of the Bush"), Janis Joplin in 1971 ("Me and Bobby McGee") and Jim Croce in 1973 ("Time in a Bottle").

"Way Down" released two months before Presley died, peaked at number 18 on the pop chart. "My Way," released two months afterward, peaked at 22. "Ways of Love" peaked at 22. "Ways of Love" made number two on this list. Both singles went gold, upping Presley's career total of RIAA certified 45s from eight to 10.

In album action, "Moody Blue," which was holding at number 24 pop the week Presley died, ultimately peaked at number three, while the follow-up album, "Elvis In Concert," made number five. Red-

ding Joplin and Croce also hit top 10 albums after their deaths, as did Nat King Cole and Jim Hendrix.

The "Moody Blue" album was holding at number three on the country chart the week Presley died, but then had 10 consecutive weeks at No. 1, until it was bumped out of the top spot by "Elvis In Concert," which had five weeks at No. 1. Both albums went platinum, as did a holiday product, "Elvis Sings The Wonderful Songs of Christmas."

In addition to these three platinum LPs, the Presley albums which went gold after his death are "Pure Gold," "Welcome To My World" (1977 album), "From Elvis Presley Boulevard, Memphis, Tennessee" (from 1976), "Elvis A Legendary Performer, Vol. 2" (1976), "Elvis Country" (1971) and "His Hand in Mine" (1961).

These certifications hike his career total of gold albums from 21 to 30, according to the RIAA.

All nine of these gold albums returned to the country chart after Presley's death except "Elvis Country," as did five other catalog items: "The Sun Sessions" (from 1976), "Today" (1975), "Elvis A Legendary Performer, Vol. 1" (1974),



Music Man: Elvis Presley captivates fans during a 1968 concert.

"His As Recorded At Madison Square Garden" (1972) and "How Great Thou Art" (1967).

Albums that returned to the pop chart without going country are "Elvis' Worldwide 50 Gold Award Hits Vol. 1" (from 1970), "Elvis' Gold Records, Vol. 3" (1963) and "Elvis' Gold Records, Vol. 1" (1958).

This week "Elvis Sings For Children And Growns Up Too," the latest RCA repackaging, debuts on the country album chart at 18 and also climbs to 170 star in its second week on the pop chart.

A single from the LP also hits the country listings at 88 star, though it has not yet crossed to pop. The disk is "Puppet On A String." Presley's

1965 top 15 pop hit from RCA's gold standard series, backed with "Telly Bear," his No. 1 pop, soul and country smash from 1957.

Also on the country LP chart at number 34 this week is "He Walks Beside Me," a repackaging which crested at number six country and 113 pop in June. A single from the set, "Unlabeled Melody" ("Softly, As I Leave You") also reached number six country, though it failed to crest the pop chart.

All of which makes the enduring action on Presley product significant if not as spectacular as it was last fall, when there were at one point 12 Presley albums in the top 30 of the country chart and seven LPs high on the pop chart as well.

Labels Turn TV Talents To Records

Continued from page 3

after Cecile Barker, is introducing Dunes' "Mid-Tim" ("Happy Days" via a single tagged "Here's Some Love") with an LP to follow later this month.

All four companies are exploiting the most obvious asset of their acquisitions, ready-made public recognition, and placing substantial emphasis on such visual aids as in-store posters, eye-catching album jackets, picture sleeves for the singles and promotional videotapes.

Yet they also claim such artists have genuine talent on record, and are wary of overexploiting the TV connection.

"We don't want to bounce out there with Talent's Wonder Woman singing," says Alan Ostroff, Epic product manager charged with overseeing Carter's releases.

Instead, the label is opting for a campaign line which reads "Listen to the woman who created Wonder Woman." As Ostroff observes, Carter has been singing longer than she's been acting, and has co-composed three tunes on the "Portrait" album, including that chosen as her first 45.

"The fact that Lynda's known nationally through it opens a lot of doors," he continues, but also argues that disk-making thespians generally run into credibility problems at radio level.

"The rock 'n' roll magazines are obviously not where you get this type of artist," declares Walter Lee, Capitol vice president of sales, about his label's efforts for Cheryl Ladd.

Campaign tagline is "Cheryl Ladd, the recording artist," he says. "We're not plugging her as an Angel, that's another career, but obviously hers is a recognizable face. We're working to get as much exposure for that face on behalf of the record."

Capitol's point-of-purchase support includes posters of various sizes and floor dumps, all utilizing the L'cover portrait. This was carefully cleared with Ladd's management and the producers of "Charlie's Angels." Spelling-Goldberg, for her looks have already spawned a com-

(Continued on page 94)

EXCLUSIVE OF AFTER-DEATH SURGE

1978 Presley Sales May Top Any Year In Past 10

By STEPHEN TRAMMAN

NEW YORK. Up until his death last year Elvis Presley had sold more than any other music records and tapes over his career.

But this year he will sell more records for RCA and other companies than in any one year in the last decade—exclusive of the unprecedented sales after his death.

"We had no idea as to what his continuing market would be," recalls Dick Carter, RCA division vice president and head marketing officer at the initial explosion. Since then we've been more than gratified not only with catalog sales but also with the reception of new complications such as the sacred LP "He Walks Beside Me" and the just-released "Elvis Sings For Children And Growns Up Too."

He notes that sales are uniformly strong both here and abroad, citing exceptional appeal of the artist in such markets as the U.K., Germany, Japan, Scandinavia and Australia, for the full catalog.

In addition to sales of the 65 titles in the RCA itself, Carter reports that "elementary" plans for the \$10-million budget line now distributed by Pickwick International and the television premium packages offered by various direct marketing firms.

Also, the RCA Music Service disk and tape club operation under David Henschberg reports a continuing response to offerings of all its available Elvis material.

"Not only did we recognize sales opportunities here at the label," Carter says, "but early in spring we began to get inquiries from retailers who had distributed our plans for the August related to Elvis. This encouraged our planning for an even bigger marketing campaign that evolved into the 'Always Elvis' program launch."

In addition to the new album, the offering includes the complete catalog of a past year's 15 gold singles with four-color picture sleeves. Later was picked up from the U.K. where it was conceived last year just before his death, where it helped six singles hit the U.K. charts in one period.

Exclusive of the new \$5.98 LP "Elvis Sings For Children" LP and the \$15.98 live singles, prepack \$12.98 LPs, the rest of the catalog is offered to dealers with six per cent

every 100 ordered, with added 60-day dating. Carter notes: "Additional advertising support availability includes allowances for 60-second radio spots and 30-second TV spots on a regional basis.

An extensive merchandising campaign was generated internally with new pieces to support the singles pack available in its own counter display plus a poster showing all picture sleeves.

"Always Elvis" is highlighted in a special catalog poster listing all

items, a separate poster for the new LP, a 4 by 4 display of the Elvis signature, a special dump bin for 150 pieces with a two-sided header card and 150 cutouts sticking up from the bin.

Incidental to the label's plans, the ABC Radio Entertainment Network has planned a five-hour retrospective of Elvis and his songs, which will be supported where possible with local RCA crossover merchandising efforts. And on NBC-TV Aug. 29 is a three-hour repeat of "The Big Event—Memories Of Elvis," introduced by Ann-Margret.

NARM Beefs Up Pursuit

Continued from page 3

complete package telling them about NARM and the services we're providing to the industry.

"We're moving them to come to the 18 regional meetings over the next few months. We have also had NARM staff people on the road for the past three weeks going door-to-door trying to get the dealers to come to the meetings. We're majoring their face-to-face what this can mean to them."

Last year NARM held special meetings just for black dealers to boost their sales at NARM. "Separate meetings for blacks are new out," says Cohen.

"We want them to come to the regional. I see no reason to segregate a retailer. We're not a color of his skin I feel about doing the way we all feel about 20 years."

Concern continues to mount over the dilemma facing not only small independent black dealers but all small shop owners. This was a major topic of discussion last week at NARM's Chicago meeting.

It was generally maintained that large volume dealers carry a full line

of product while small dealers who have problems obtaining certain essential, specialized product are being pushed out.

According to Cohen, NARM is introducing a retail management certification program in January 1979. The program is a five-day course dealing with the basic fundamentals and principles of retail management.

"This will be a moving facility that will go from city to city over a three to four-month period. We're putting together a textbook for this program which will consist of 15 chapters. We're not starting it until January because we haven't completed the book."

"We'll attempt to keep the classes small, about 25-30 people NARM along with some other organizations will sponsor black retailers through scholarships. (He points out that the cost of the course is about \$300.)

"We're going to groups like the newly formed Black Music Assn asking them to support our program. We're looking at this as another effort."

(Continued on page 86)

Presley's Radio Tributes

Continued from page 35

played non-stop Presley for three days following his death plus a three-hour in-house special, repeated as the process for Presley's birthday, and again held a special Presley weekend for the April/May Arabian period.

"We're hanging away from the black programs this time," he adds, "mainly because we've already done so much. This time we'll lay back and just pay tribute through his music."

Storer Broadcasting's national radio programmer Ed Salomon also programs counts WJIN in New York, which "has chosen not to dwell" on the anniversary of Presley's death, though some remembrance will be aired.

Rather, he'll focus on a yearly basis on some kind of commemoration around the time of his birthday rather than the day of his death.

At that time, WJIN broadcast ex-

clusive Presley interviews and sent its music director to Memphis for more coverage. It also aired the Drake Chennault special on Presley's birthday and re-aired the interviews last April.

"Presley is an important artist to country listeners," Salomon concludes, "and he will continue to receive consistent airplay here and, more than likely, on most country stations. But we have chosen not to center our attention now and in the future around the day of his death."

Gomez To Arista

LOS ANGELES' Feroz Santa Esmeralda lead vocalist Loris Gomez has signed a long-term co-publishing pact with the Arista Music Group.

Arista will administer Gomez's Arista Music catalog throughout the world, according to Arista Music vice president and general manager Billy Meshele.

Interworld Music Enjoying Chart Penetration

LOS ANGELES—Interworld Music Group is experiencing its greatest chart penetration today as a result of recent acquisitions of Magnet Music and RCA's publishing subsidiaries Sunbury and Dunbar Music, plus an individual writer deal with GRT of Canada.

Interworld has all of the songs on fast-climbing albums by Evelyn "Champagne" King, Chris Rea and Prom, and also their big single hits, according to Mike Stewart, president of the year-old firm.

King's "Smooth Talk" album on RCA is number 28 star on the pop chart, while her "Shame" single is 19 star, and Rea's "Whatever Happened to Benny Santini" LP on UA entered the chart this week at 95 star while his single "Fool If You Think It's Over" climbs to 21 star.

The King project was acquired in the Sunbury/Dunbar deal earlier this year (Billboard, April 15, 1978).

Acquisitions Yielding Top Album Songs

By PAUL GREEN

While the Rea hit was acquired in a recent deal with Michael Levy, owner of Magnet Records and publishing.

That pact was negotiated in London following the last MIDEAL and gives Interworld the U.S. and Canadian rights to the copyrights of 10 Magnet writers for a minimum of three years. The chief lure was the Rea tape. Gus Dudgeon's first hit production since his streak with Elton John, but the deal also includes such acts as the Darts, a hot hand in England.

Interworld also has rights to all the songs on Prom's "See Forever" album on Arista, which is number 169 star this week, and the LP's hit single "Flying" now 72

starred. The rights, acquired in a deal with GRT of Canada, extend to the U.S. and other territories for Prom's first three albums. Interworld and Arista are related; they are both owned by Bertelsmann, the giant German media conglomerate.

Interworld also has rights to "almost all" of the songs on "The Essential Jini Hendrix," a Reprise repackage which enters the chart at 144 star this week, as well as one song each on such current chart albums as "Saturday Night Fever" (RSO), Barry Manilow's "Even Now" (Arista), Natalie Cole's "Natalie" (Capitol), Jerry Jeff Walker's "Contrary To Ordinary" (MCA) and the Captain and Tennille's "Dream" (A&M).

It also has a country chart hit with Judy Miller's epic single "I Wanna Love My Life Away" and a soul charter with the Memphis Horns' RCA 45 "Our Love Will Survive."



Mike Stewart, eighteen months after resigning his post as chairman and president of UA Music, a series of shrewd acquisitions has made Interworld Music a prime factor in publishing.

Interworld is presently in the midst of a "step deal" acquiring permanent worldwide rights to the copyrights of Brunswick Music, which have been owned by Nat Tarnopol. Stewart reports that Tarnopol has some writers under contract, having just resigned the Chi-Lites, but that the emphasis is on old copyrights.

Among the best-known titles are the Chi-Lites' "Have You Seen Her" and "Oh Girl," plus "Soulful Strut," "Turn Back The Hands Of Time," "Love Makes A Woman" and part ownership of "Higher And Higher."

The firm has also acquired Joe Raposo's Jannico Music which includes such copyrights as "Sing," "Ben Green," "Rubber Duckie" and "Somebody Come And Play." The deal also gives Interworld pub-

Stewart explains his success at acquisitions by saying, "We're a cash-conscious company in terms of decision-making. Being an independent, we don't have to go through a lot of corporate procedures to make a deal. While other people may be reporting about it to their corporate fathers, we're already closed the deal."

Interworld also has set individual writer/product deals with David Courtney, who has produced Roger Daltrey and Leo Sayer, and Theodore Lyle, producer of the high Elyes "Champagne" King hit.

The firm's international operations are also expanding, as the foreign offices develop writers and buy catalogs. Interworld owns and operates offices in London and Amsterdam. The English division, which oversees continental operations, consists of a seven-man staff headed by Johnny Velasco, while the Dutch office has a four-man staff headed by Charlie Ritten.

Interworld owns but does not administer offices in Sydney and Paris. The same is true for its offices in Mexico City (administered by Emlansa), Sao Paulo and Milan (both run by RCA), Munich (operated by Ufa), Tokyo (administered



Bonnie Tapp: "We are an international company developing writers and buying catalogs around the world, not only the U.S."

by Tarvo Music, Stockholm (run by Sig Anderson) and Barcelona, Spain (staffed by Arabella).

Another area of growth is soundtracks, with 30 scores now owned by Interworld, representing films by Lorimar, Charles Fries Productions, Asco Embassy and Trans-Atlantic Films plus independent filmmakers.

Among the properties are Lorimar's "Somebody's Killing The Great Chiefs Of Europe" composed by Henry Mancini and "The Fish That Saved Pittsburgh," a "Car Wash" type of film about basketball with a soundtrack written and produced by Thom Bell.

Stewart is also developing new artists, including Price & Walsh, Steve Barni, the WB producer, and Couchous, a group he just sold to WB. Interworld is a full-line company, lining up record deals and producing tapes in-house through the Immusic production company, headed by Eddie Lambert, formerly a partner in Haven Records with his brother Dennis Lambert and Brian Potter.

Stewart promised Couchous for nine months before showing the act to Warner Bros.

'Learnabout' LPs Rate August Promotion

NEW YORK—Peter Pan Records is featuring 11 new 79-cent title "Learnabout" LPs in its August marketing campaign, "Doctor Swan. For Back-To-School!"

"Learnabout" LPs deal with 11 basic learning foundations including numbers, shapes and the alphabet. The material is covered through comedy and song.

Back Then/Down Under Beginning Bee Gees From Pickwick

The Brothers Gibb have paid their dues, working their way and their words up through the charts in Australia, the United Kingdom and then the world, where today they stand as one of the most powerful forces in contemporary music.

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Pickwick Records is proud to announce the release of four Bee Gees albums from these beginnings — "Turn Around, Look At Me," "Monday's Rain," "Take Hold Of That Star" and "Peace Of Mind."

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Listed**

WEEK	WKS.	DATE	TITLE	POS.	SYMBOL	ARTIST
Jan	1	1	At The Hop	1	(7)	Doris & The Jordanaires
Oct	22	2	It's All In The Game	1	(8)	Johnny Edwards
Jan	14	3	The Purple People Eater	1	(9)	Sheb Wooley
Jan	20	4	Don't	1	(10)	Elvis Presley
Feb	17	5	Tequila	1	(11)	Cherrie
Mar	19	6	All I Have To Do Is Dream	1	(12)	Everly Brothers
May	17	7	My Oh My, Dimples On My Cheeks	1	(13)	Dionne Warwick
May	16	8	Supergroup	1	(14)	McGuire Sisters
Jan	21	9	We've Got The Whole World	1	(15)	Loosey London
Apr	19	10	On My Mind	1	(16)	Chaparrals with David Seville
Dec	13	11	The Chompers Song	1	(17)	Bea Beers
Dec	23	12	To Know Him Is To Love Him	1	(18)	Donna Fargo
Dec	23	13	What A Wonderful World	1	(19)	Loosey London
Apr	19	14	It's Only Make Believe	1	(20)	Loosey London
May	21	15	Hard Headed Woman	1	(21)	Bobby Sherman
Jul	16	16	Good Little Girl	1	(22)	Sheraton
Jul	16	17	Get A Job	1	(23)	Perry Como
Feb	15	18	Catch A Falling Star	1	(24)	Angela Trim
Feb	15	19	Sam Dances	1	(25)	Power Pops
Jul	16	20	Palmer	1	(26)	Legends
Aug	19	21	Bird Dog	1	(27)	Loosey Brothers
Aug	19	22	Twilight Zone	1	(28)	Phyllis
Jul	16	23	Twilight Zone	1	(29)	Coasters
Jul	16	24	Twilight Zone	1	(30)	Four Preps
Jul	16	25	Twilight Zone	1	(31)	Billy Taylor
Jul	16	26	Twilight Zone	1	(32)	Chuck Berry

Month of peak popularity
Total number of weeks on charts
Final ranking for entire year
RIAA Million Seller
Total weeks held number 1 or 2 ranking
Title
Highest position reached on any of Billboard's pop charts (Top 100, Hot 100, Best Sellers, Most Played By Jockeys, Most Played In Jukeboxes)

Year
Symbols indicate:
First record by an artist to make the pop charts; First and only record by an artist to make the pop charts; Christmas, instrumental, novelty, comedy, spoken, and foreign language records.
Artist

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board

RE THE ONE THAT I W

Thru Week	Last Week	SINGLES
1	1	YOU'RE THE ONE THAT I WANT— John Travolta/Glenn Medeiros John (R50) 006
2	2	SMURF SONG—Father Abraham (Rerec'd 1 137) 98
3	3	SUBSTITUTE—Clash (Carroll 2788)
4	4	DANCING IN THE CITY—Marshall Hall (Harvest HAR 5157)
5	10	SOOGE SOOGE SOOGE—Tina O'Neil Mo'Nique (Capitol CL 15986)
6	6	LIKE CLOCKWORK—Boyz n the Bats (Gone With The Wind 15986)
7	7	A LITTLE BIT OF SOAP— Showwaddaway! (Arista 191)
8	7	WILD WEST HERO—Electric Light Orchestra (Jel JET 109)
9	8	AIRPORT—Motors (Virgin VS 219)
10	14	RUN FOR HOME—Lundström (Mercury 602 177)
11	11	NO ONE IS INNOCENT—Sex Pistols (Virgin VS 222)
12	13	STAY—Jackson Browne (Alyson K 13212)
13	37	FROM EAST TO WEST-COSTOS

- 14 MACHINE—Voyage (GTO JG 224)
- 15 USE TA BE MY GIRL—Djays
- 16 NAR WITH THE CHILN IN MYS
EYES—Kata Bush (ENI 2806)
- 17 JAMES B. SONG—James Gayney (Red
Sea RB 508)
- 18 COME ON DANCE DANCE—Saturday
Night
- 19 RIVERS OF BABYLON—Boney M
(Atlantic, Hama 11210)
- 20 I CAN FEEL THE BEAT—K-133
Gold (Asylum K 12127)
- 21 DON'T LEAVE THE BEAPER—Blue
Cyan (A&M, KCS 833)
- 22 FOREVER AUTOMATIC—Joan Javary
(CBS 8384)
- 23 25 25 25—Giz (Vertigo 865002)
- 23 THE BEEN GOOD ONE—Joe Walsh
(Asylum K 13239)
- 23 DON'T BE CRUEL—Chris Presley
(Epic RB 4205)
- 25 MISS YOU—FARAWAY EYES—Rolling
Stones (ENI 2802)
- 26 30 30 30 AND FINISH WHAT
YOU STARTED—Gladys Knight &
The Pops (Buddah BGS 473)
- 26 LATELY MY SOUL—Renee &
The Walters (Solid Rock 6440)
- 27 41 NORTHERN LIGHTS—Renascence
(Atlantic 171)
- 28 ROCK AND ROLL DYNAMITE—AC/DC

30	15	CD	ATLANTIC K 11442
31	16	LP	THE LOWELL CROWEES Heatwave (MCA QD 226)
31	New	LP	IF THE RIGGS ARE LOUSY—Sham 69 (Polygram 200 500)
32	17	LP	IDENTITY • X-Ray Spex (EMI UNI 563)
33	18	LP	IS THIS A LOVE THING—Raydio (Arista 193)
34	17	LP	ARGENTINE MELODY—Sue Jane (Polygram 200 306)
35	14	LP	LOVE MORE—Buzscocks (London Artists UPL 36432)
36	15	LP	ON THE ROAD AGAIN—Gladys Marland Manley's Earth Band (Brascan 590-52)
37	35	LP	REAL—Lynyrd Skynyrd Pubic (Island MFG 6649)
39	44	LP	RIGHT FEYER—Sam Green (DOD 002) Who Are YOU? The Who (Polygram 200 191)
40	New	LP	BABY STOP CRYING—Bob Dylan (Capricorn C 64595)
41	26	LP	MAKING UP AGAIN—Gloster (Brenta BRO 50)
42	29	LP	BEFORE I FEVER—Brotherhood Of Man (Pya 79 46671)
43	44	LP	COLO AS CUS—Forness (Atlantic K 10986)
44	67	LP	YOU LIGHT UP MY FIRE—Sho's (Capricorn C 64592)
45	60	LP	ANTHONY—New Sensations (Epic 64813)
46	55	LP	YOU AND I—Rich James (TMC 64813)

47	57	OSCO INFERNOS—Trammps (Atlantic R 11135)
48		FLYING HUGHES—Chambers (Melrose 7111)
49		SHAME—Evelyn (Cambridge) King (RCA PC 1122)
50	32	THE RACED—Schoon (RCA 276)
51	70	THE RACE IS ON—Ozzie (RCA 278)
52	New	LIKE THAT—Quincy Jones (A&M 885 7367)
53	43	MANY TOO MANY—Oswain (Charisma CB 315)
54	75	MAY UNTIL MIDDAY—Yellow Dog (VRS 217)
55	New	SUPER NATION—Cerrone (Atlantic L 605)
56	42	FIVE NAIL ENOUGH—Wings (Paragona PR620)
57	49	THE SAIL AND THE SHIP—JC & The Sunshine Band (not available)
58	48	LOVIN' LUV AND GIVIN'—Diana Ross (7MG 112)
59	65	JUST LET ME OO MY THING—Buns GCS 6315)
60	New	SOMEONE IN THE NIGHT— COPACABANA—Barry Manilow

61	40	MOVIN' OUT—Billy Joel. (CBS 6412)	35	37	20	GOLDEN GRAYS—The Beach Boys. Original. KATV 11 (P)	8	STAYIN' ALIVE—Bee Gees (R50—Phonogram)
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62	52	WREY MAIN IN HAMMERSTEDT PALACE (CBS 618)
63	54	CARRY ON WARDWARD SON— (Kushner RIR 4932)
64	72	LAST DANCE—Dennis Weaver (Columbia TG 623)
65	63	NOT CRY FOR ME ARGENTINE Julia Roberts—Dennis Weaver
66	71	NIGHT FEVER—Carol O'Connell CULS 161
67	73	IT'S ONLY LOVE BELIEVE—Cathy (A&A 522)
68	50	TOOK THE LAST TRAIN—David Gates (Loring R 1290)
69	51	BOY FROM NEW YORK CITY— (Margaret MAG 136)
70	47	CA PLAIN POUR MOI—Plastic Bottle (Sine 6078 161)
71	New	FM—Stoney Dan (MCA 314)
72	56	ROSALIE—Thru Lazy (Vertigo L 2)
73	66	THE CLAPPING SON—Shirley (MCA 484)
74	New	YOU'RE ALL I NEED TO GET BY Johnny Mathis—Earth, Wind & (CBS 542)
75	New	MAGIC MIND—Earth, Wind & (CBS 6490)

This Week		Last Week		LPs
1	1	SATURDAY NIGHT FEVER—Vane	20	256 58 123 (F)
2	2	20 GOLDEN GREATEST HITS—T	10	105 11 11 (F)
3	5	STREET LEGAL—Bob Dylan (Om	48	48 10 11 (F)
4	42	NIGHTLIGHT TO VENUS—Jane	10	105 11 11 (F)
		(Frank Fara) (K 5045)		
		(N)		
		THE RICK HUSAR—Kate Rus	10	105 11 11 (F)
		(Andrew Pauley) (EMI EMC 3		
		2		
		LIVE AND DANGEROUS—The	10	105 11 11 (F)
		(Tim Lyle/Tony Visconti)		
		Vertigo 9671 807 (F)		
		4		
		SOME GIRLS—Rolling Stone	10	105 11 11 (F)
		(Glenne Tassell) (EMI CUM 29		
		7		
		WAR OF THE WORLDS—Jan	10	105 11 11 (F)
		Warner's Musical Venture, CBS		
		16000 (C)		
		9		
		OUT OF THE BLUE—Lynette La	10	105 11 11 (F)
		(Duchessa) (Cap-Lyre) JET 25		
		400 (C)		
		9		
		GREASE—Original Soundtrack	10	105 11 11 (F)
		RSI 2001 (F)		
		11		
		20 GIANT MITS—Nelson Sells	10	105 11 11 (F)

12	8	THE TIGER TAIL Broomfield Rays (Robert John Langi) Envy ENT 3
13	11	AND THEN THERE WAS THREE Garneau (David Mathews) 7 Charnow CD5 4010 F
14	14	THE ALBUM...and the B (Urban) Epic CD5 BMS52
15	10	OCTAVE—Roudy Blues (Tony Cunha) Decca TMS 100
16	17	BUT SERIOUSLY FOLKS—Joe W. (Bill Symington) Epic A 330 WV
24	3	NATURAL NIGHT—Commodores (James Carmichael)—last Modern STMI 12082 R
25	1	NEW BOOTS AND PANTIES—last Dury (Peter Jensen) /Laurie Laurium (Rick Walling) SST SE
28	13	ROCK ROLLS—Various, R-Tal RT 051 (A)
29	20	YOU LIGHT UP MY LIFE—Janet Mullins (Jack Gold) CBS BMS51 C
31	15	RUMOURS—Fleetwood Mac (Fleetwood Mac) Goshall Wanner Bros. R 54 (W)
38	18	BAT OUT OF HELL—Meat Loaf (Frank Zappa) Epic /Cleveland Epic CD5 40115 F
39	2	A NEW WORLD RECORD—last

			JET LP 300 (C)	(Lyn Lynne)
24	21	MORE SONGS ABOUT FOOD AND BUN DUNGS—Tahling Heeds (Brian Eric Tahling Heeds) 56:31 (W)		
25	32	THE STUDIO—Various. Rance Roto 20:57 (R)		
26	27	POWER IN THE DARKNESS—The Bohemian Band (Chris Thomsen and EMI 3226 (C))		
27	New	CANT STAND THE REBELS— Reveron, Son WE A K R 10:00 (C)		
28	22	BACK AND FOURTH—Ludwigslund (Son Dingdang) Mercury 100 60:15 (F)		
29	New	HANDS WOUND RESOLUTION— Pulse (Lyn Lynne)		
30	20	KAYA—(Bek Murley & The Waltons (Bek Murley & The Waltons) Island 1015 9:17 (F)		
31	New	SHOOTING STAR—Ewe Brakes, A&M 6495		
32	29	OBSERVING—JUD 90, Novartis Chrysler, CLO 1302 (F)		
33	16	LENA MARTELL COLLECTION— Martell, Rance Roto 2028 (D)		
34	23	PASTIC—Machinist (Tom Mauer) Atlantic K 5044		

36	36	BLACK AND WHITE - SANTIAGO (Marin Ruess) (USA)
37	43	USA 30222 (E)
37	43	DADE, SIDE OF THE MOON (Floyd (Paul Floyd) Harwell)
38	44	IRON COW (I) WAS THERE (Boyd (Bob Baratti) EMI)
39	39	CITY TO CITY - Gerry Rafferty (Shugg Murphy; Gerry Rafferty) (USA 3014)
40	New	THANK GOD IT'S FRIDAY (Cauliflower TGF 100)
41	31	REAL LIFE - Magazine (Hanna - Virgin)
42	New	DON WILLIAMS - Don Williams (N 103)
43	45	LONDON - Wings (P. McCartney) Parlophone
44	—	THE SOUND OF BRAD - (Gates; Coffey; Royce) WEA
45	New	VARIOUS - Andrew Lloyd Webber (MCA EMI SMC2 284)
46	64	DAVID GILMOUR - David Gilmour (David Gilmore) Harvest

47	47	DISCO DOLLORE—Vartan, K
		1024 (L)
48	40	IDE STRAITS—De Straitz
		Winnipeg/De Straitz 9102
49	20	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
50	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
51	33	GOLDEN GRATS—Nai
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52	33	GOLDEN GRATS—Nai
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73	33	GOLDEN GRATS—Nai
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74	33	GOLDEN GRATS—Nai
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83	33	GOLDEN GRATS—Nai
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84	33	GOLDEN GRATS—Nai
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85	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
86	33	GOLDEN GRATS—Nai
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87	33	GOLDEN GRATS—Nai
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88	33	GOLDEN GRATS—Nai
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89	33	GOLDEN GRATS—Nai
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91	33	GOLDEN GRATS—Nai
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96	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
97	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
98	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
99	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1
100	33	GOLDEN GRATS—Nai
		Colo. Comm. EMF 75-1

JAPAN
Courtesy of Music Labo, Inc.]
As Of 8/7/78

	Densities local origin	
	1970	1971
Week	1	2
1	MONSTER—"Punk Lady (Victor)"— TAC Music	1
2	MRS SUMMERTIME—"Cirrus (A&M)"	2
3	THE STRANGER—"Billy Joel (CBS)"	3
4	4	4
5	TODDIE—"I Wanna Be a Star (Capitol)"	5
6	UP—Columbia	6
7	NIGHT FEVER—"See Gears (RSO)"	7
8	RINGO TOMBAL—"Each Year (Polygram)"	8
9	SONNY—Savoy MCA	9
10	2	10
11	WINDY SATSUNJIKKE—"Hawaii Girl (CBS)"	11
12	SONNY—Savoy	12
13	KAMAKAZI—"TODDIE (Capitol)"	13
14	WAKABU—"Cory's"—PMP	14
15	DARLING—"Kiki Sawa (Polygram)"	15
16	Watanabe	16
17	JOHNNY—"KOMORIUTA"—A&M	17
18	(Express) Terishi Emile—JCM	18
19	NATSUNO OJOSUN—"Brus Saka (Columbia)"	19
20	20	20
21	HELLOW MR MONKEY—"Arahata (Victor)"—Shinko	21
22	SATONARADAIWA IWANADA—"Pumpkin (CBS)"—Pumpkin	22
23	23	23
24	PLAYBACK PART 2—"Maroon Vain"	24

(CBS-Sony)-Top
15 YOSHIKI+YUKI+Mitsunori Sato & Tetsu
(Audiwork)-Yamaha
16 KANGOSUKE TOBITARA+Toku
(Riky)-Riky+Yamaha
17 MANDOLASS+Masaki Ken "Goku"
Yamaha, Tanaka
18 MONDO+Hideto Sato (CRCA)-Gen
Genshwa, SORIO & GAMAHEIRO
Lion, Vectors+Waterloo
20 LIPSICITA+Junko Salsano (Victor)

ITALY
(Courtesy of Germano Rusconi)
As Of 7/25/78
SINGLES

This
Week

1 TU+Umberto Tassi (CGMM)
2 SOTTO IL MIO CIELO (P.T.C.C.A.)-
Venditti (Philips-Phonogram)
3 GENERALE NATAL+Francesco D.
(CRCA)
4 WUTHERING HEIGHTS-Rule Duo
5 TARZAN LO FA+Rene Mannelli
6 CETRA-Corbelli
7 FEVER+Rene Gato (BSO-
Phonogram)

Artists	9 UFO ROBOT-ANTHONY (Faint)
..Pink	10 FOLLOW ME ~Amanda Lear (Faint)
..SHVL	11 PHOTOGRAH ~
..Max	12 ONE FOR YOU ONE FOR ME
..M	13 (Buddy Bland) (Buddy Bland)
..City	14 LET TAL CHANT ~Michael (Faint)
..(H)	15 VOLKRA VOLKRA ~Epoca (L)
..Vernon,	16 RIVERS OF BABYLON ~Benson
..(Lack)	17 ANORA ANORA CITA ~V.A. (PDU ~EM)
..K: Eul	
..PAS	
..read	
..de	
..Wobler,	
..SHVL	
..SHVL	

	AUSTRALIA
	(As of 12:20 PM)
	Count of 7:28:78
This	
Week	
1	SOME GIRLS (L.P.) ~Neil Young
2	CITY GIRLS (L.P.) ~Hall & Oates
3	CITY TO CITY (L.P.) ~Garry Reg
4	SATURDAY NIGHT FEVER (L.P.) ~Soundtrack
5	RIVERS OF BABYLON (SHVL)
6	STREET LEGAL (L.P.) ~Bob Dylan
7	MACHO MAN (SHVL)
8	YOU'RE THE ONE THAT I WANT
9	John Travolta & Olivia Newton-John

(Muff)	10	KAYA (LP)—Bob Warner & A
1021 (F)	11	TOO MUCH TOO LITTLE TOO
		(George)—Johnny Mathis & The
OF		Walters
1022 (F)	12	DARKNESS ON THE EDGE OF THE
		LP)—Bruce Springsteen
1023 (F)	13	WARM BIRD (Single)—Alvin
		14 PHRAME (LP)—Alan Parsons
1024 (F)	15	Jack & Jill (Single)—Raymond
		16 JUST ONE MORE NIGHT (S)
		Doc
1025 (F)	17	EVEN NOW (LP)—Barry Manilow
		18 BARE STEEL (LP)—Barry Manilow
1026 (F)	19	TURN THE BEAT AROUND (S)
		Sex Robinson
1027 (G)	20	IS THIS LOVE (Single)—Bob
		Walters
1028 (F)		HOLLAND
1029 (F)		(Country) Steffen Meesterland and
1030 (F)		SINGLES
1031 (F)		This
1032 (F)		Week
1033 (F)		1 YOURS THE CHANCE THAT I W
1034 (F)		Tripana and Olivia Nanda
1035 (F)		2 WHODUNNIT—The Surfers
1036 (F)		3 TOO MUCH TOO LITTLE TOO
		Denisse Williams and Jack
		CRS)
1037 (F)		4 LET HIM CHANT—Michael
		(Frankie Slack)

HOLLAND
Stichting Nederlandse Toerisme
SINGLES

Don ABC	Week	1 YOU'RE THE ONE THAT I WANT 2 TWENTY-ONE AND ONA 3 WINDYBURF—The Surfers 4 TOO MUCH TOO LITTLE TOO 5 Geneva Williams and John 6 7 8 9 10
pic EPC	Week	4 LET'S ALL CHANT—Michael 5 (Private Sings) 6 ON DRIVING—The Dagobers 7 MISS YOU—Rolling Stones 8 COPACABANA—Barry Manilow 9 LAST DANCE—Deanna Summer 10 (Casablanca) 11 12
503 (t)	Week	9 DELIVER YOUR CHILDREN— 10 (Paraphrase) 11 ARABIAN AFFAIR—Abdul Nas 12 Orchestra (LPC)
TVM.	Thurs Week	1 SATURDAY NIGHT FEVER— 2 (RSO) 3 KNEIGHTS TO VENUS— 4 (RSO) 5 GRANGE—Soundtrack 6 I WORE OF THE WORLDS—Van 7 (CBS) 8 9 10 11 12
(t) —(Allie Story)— (BLOW	Thurs Week	1 SATURDAY NIGHT FEVER— 2 (RSO) 3 KNEIGHTS TO VENUS— 4 (RSO) 5 GRANGE—Soundtrack 6 I WORE OF THE WORLDS—Van 7 (CBS) 8 9 10 11 12
Intersting as CBS	Thurs Week	1 SATURDAY NIGHT FEVER— 2 (RSO) 3 KNEIGHTS TO VENUS— 4 (RSO) 5 GRANGE—Soundtrack 6 I WORE OF THE WORLDS—Van 7 (CBS) 8 9 10 11 12
... Kurtz	Thurs Week	1 SATURDAY NIGHT FEVER— 2 (RSO) 3 KNEIGHTS TO VENUS— 4 (RSO) 5 GRANGE—Soundtrack 6 I WORE OF THE WORLDS—Van 7 (CBS) 8 9 10 11 12

JAPAN
Courtesy of Music Labo, Inc.]
As Of 8/7/78

	Densities local origin	
	1970	1971
Week	1	2
1	MONSTER—"Punk Lady (Victor)"— TAC Music	1
2	MRS SUMMERTIME—"Cirrus (A&M)"	2
3	THE STRANGER—"Billy Joel (CBS)"	3
4	4	4
5	TODDIE—"I Wanna Be a Star (Capitol)"	5
6	UP—Columbia	6
7	NIGHT FEVER—"See Gears (RSO)"	7
8	RINGO TOMBAL—"Each Year (Polygram)"	8
9	SONNY—Savoy MCA	9
10	2	10
11	WINDY SATSUNJIKKE—"Hawaii Girl (CBS)"	11
12	SONNY—Savoy	12
13	KAMAKAZI—"TODDIE (Capitol)"	13
14	WAKABU—"Cory's"—PMP	14
15	DARLING—"Kiki Sawa (Polygram)"	15
16	Watanabe	16
17	JOHNNY—"KOMORIUTA"—A&M	17
18	(Express) Terishi Emile—JCM	18
19	NATSUNO OJOSUN—"Brus Saka (Columbia)"	19
20	20	20
21	HELLOW MR MONKEY—"Arahata (Victor)"—Shinko	21
22	SATONARADAIWA IWANADA—"Pumpkin (CBS)"—Pumpkin	22
23	23	23
24	PLAYBACK PART 2—"Maroon Vain"	24

(CBS-Sony)-Top
15 YOSHIKI+YUKI+Mitsunori Sato & Tetsu
(Audiwork)-Yamaha
16 KANOKORO TOBETARA~(Toku
(Riky)-Riky+Yuki
17 MANDOLASS~"Mekan Ken" (Toku
Yamaha, Tanaka)
18 MONDO~Hindie Sade (RCR)-Ge
Genshiro SORIO & GAMAHEIRO
Lion (Victor)-Watanabe
20 LIPSICIA~Junko Sawada (Victo

ITALY
(Courtesy of Germano Rusconi)
As Of 7/25/78
SINGLES

This
Week































































1 TU~Umberto Tassi (CGMM)
2 SOTTO IL MIO CIELO (P.T.C.C.)~An
Venditti (Philips-Phonogram)
3 GENERALE~Natali~Francesco D
(RCR)
4 WUTHERING HEIGHTS~Kate Bon
TARANZO LO FA~Nina Mammì
CETRA~Carla
FEDER~Elio e le Storie Stesse (BSO
Phonogram)

[illegible]

ANA GREATS—Santana (R)

Subaru	8	THE PIONEERS' LOVELY HEAT	8	SPAIN	1
Mykiss	9	BUENA VISTA SOCIAL CLUB	9	(Covers of El Gran Muñeco)	2
Mykiss	10	THE PIONEERS' LOVELY HEAT	10	AS OF 7: 29	3
Mykiss	11	THE PIONEERS' LOVELY HEAT	11	SINGLES	4
Mykiss	12	THE PIONEERS' LOVELY HEAT	12	ANNA—Miguel Bosé (CBS)	5
Mykiss	13	THE PIONEERS' LOVELY HEAT	13	CARRA DE OYSTERS (CBS)	6
Mykiss	14	THE PIONEERS' LOVELY HEAT	14	THE FINE (CBS)—April 1	7
Mykiss	15	THE PIONEERS' LOVELY HEAT	15	SOLO TU (In Spanish)—Miguel	8
Mykiss	16	THE PIONEERS' LOVELY HEAT	16	IT'S A HEARTACHE—Bernie	9
Mykiss	17	THE PIONEERS' LOVELY HEAT	17	THE DEER OF BABYLON—Bernie	10
Mykiss	18	THE PIONEERS' LOVELY HEAT	18	SILVER LADY—David Soul (CBS)	11
Mykiss	19	THE PIONEERS' LOVELY HEAT	19	THE DEER OF BABYLON—Bernie	12
Mykiss	20	THE PIONEERS' LOVELY HEAT	20	STAYTIVE ALIVE—Bon Gers (CBS)	13
Mykiss	21	THE PIONEERS' LOVELY HEAT	21	THE PIONEERS' LOVELY HEAT	14
Mykiss	22	THE PIONEERS' LOVELY HEAT	22	THE PIONEERS' LOVELY HEAT	15
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Mykiss	59	THE PIONEERS' LOVELY HEAT	59	THE PIONEERS' LOVELY HEAT	52
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Mykiss	63	THE PIONEERS' LOVELY HEAT	63	THE PIONEERS' LOVELY HEAT	56
Mykiss	64	THE PIONEERS' LOVELY HEAT	64	THE PIONEERS' LOVELY HEAT	57
Mykiss	65	THE PIONEERS' LO			

PIRATES—The Alan Paton

<p>  Jagger hand  Lip  Mouth  Mouth (2nd)  Mouth-Mona  Radio  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die  Tie-die </p>
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NEW ZEALAND
(Courtesy of Record Publications)
As Of 7/30

	THIS Week	SINGLES
Marley & The Wailers	1	RIVERS OF BABYLON—Perfume
Joe Raposo	2	YOU'RE THE ONE THAT Travis & Olivia Newton-John
Joe Raposo	3	YOU TOOK THE WORDS MY MOUTH—Bee Gees
Joe Raposo	4	FLASHLIGHT—Barbra Streisand
Joe Raposo	5	SHADOW DANCING—The Johns
Joe Raposo	6	MOO MUCH, TOO LITTLE Johnny Mathis and CBS
Joe Raposo	7	BAKER STREET—Gerry Anderson
Joe Raposo	8	IF I HAD WORDS—Sue Yorke
Joe Raposo	9	EVERYONE'S A WINNER (EMI)
Joe Raposo	10	MISS YOU—The Rolling Stones

F.M.—Various

ings	2	SOME GIRLS—The Rolling
ssage and	3	SATURDAY NIGHT FEVER
		Various Artists
	4	BAT OUT OF HELL—Me
	5	KAMAH!—Kamahl
	6	THE SOUND OF BREATH
Soundtrack	7	WONDERLAND OF OCEA
		Kristianetz
ony M	8	PYRAMID—The Alan Pa
	9	CITY TO CITY—Gerry R
	10	THE STRANGER—Billy
ous Artists		
(Rolling		

SOUTH A

(Courtesy of Springfield
As Of 7/15/11)

ARTISTS CLUB—	Week
MC (Warner)	1 RIVERS OF BABYLON—
Various Artists	2 HEAD—Peter Lutz (G&H)
	3 IF YOU CAN'T GIVE ME (EMI BRG.)
	4 FOLLOW ME—(Amanda L. CO.)
	5 MAKE LOVE TO ME—(A REC. CO.)
	6 NIGHT FEVER—Bee Gees
	7 LAST LOVE ON YOUR MIND (REC.)
	8 SO YOU WIN AGAIN—C (BRG.)
	9 LITTLE BOY BIG MAN— (REC. CO.)
	10 STAYIN' ALIVE—Bee Ge

Bruce Lee S
LONDON—Satp

has released a disco s
Kung Fu hero Bruce
Power," by the J.K.D.
turing Lee's voice ju
ter has sudden death

THANK GOD IT'S FRIDAY.

A Motion Picture Soundtrack Produced by Casablanca Records

Biggest Boom In Britain Since Big Ben!

"*Thank God It's Friday*... is an exuberantly enjoyable film. Put it this way: it's fun, fun, fun."

—LONDON DAILY MAIL

"Others could learn from *Thank God It's Friday* how to construct a fresh, very funny, feather-light entertainment with crackling dialogue and a dance sequence that rivals Fred Astaire's *Putting On The Ritz* and Gene Kelly's *Singing In The Rain*."

—LONDON SUNDAY TIMES

"The decibel level is high, the action comic, the pace frenetic and compelling. Try it."

—LONDON MORNING STAR

"It's a very funny movie, well worth seeing, and... far more entertaining than *'Saturday Night Fever'*."

—LONDON RECORD MIRROR

And it's only the beginning:

"Thank God It's Friday"

Opening in August/September in
Argentina, Austria, Belgium, Bolivia, Brazil, Chile, Colombia, Denmark,
Ecuador, Egypt, Finland, France, Germany, Greece, Holland,
Hong Kong, India, Iran, Israel, Italy, Japan, Mexico, New Zealand,
Norway, Panama, Peru, Philippine Islands, Portugal, Singapore,
South Africa, Spain, Sweden, Switzerland, Venezuela.



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WEST**

with his new release
FEELIN' GOOD
on
liberty records



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For the Great Sound on "Feelin' Good"

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HOLLYWOOD, CALIFORNIA

DISTRIBUTED BY NATIONWIDE SOUND
NASHVILLE, TENNESSEE



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The Forum, Los Angeles

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Paul Wasserman and Associates

...more to be announced

Talent Forum Agenda

WEDNESDAY, SEPTEMBER 6

10am-1pm	Registration
12pm-6pm	Training Seminars
12pm-1:30pm	Booking Agents
1:30pm-3pm	Management
3pm-3:15pm	Break
3:15pm-4:45pm	Public Relations/Artist Relations
4:45pm-6pm	Promoters
Evening	Entertainment

THURSDAY, SEPTEMBER 7

10am-11am	Keynote Speaker
11-11:15am	Coffee Break
11:15-1pm	"To What Extent Will the Labels Go to Support Their Artists?"
1pm-2:30pm	Luncheon
2pm-3:30pm	Free Time to Visit Exhibits
3:30pm-4:45pm	Concurrent Sessions (1) "NEW WAVE" (2) "THE GAMBLING CITIES—VEGAS/ATLANTIC CITY/RENO" Are Pop & Soul Making an Impact in Pavilions? What is the Fate of MOR—Is It Holding its Own?
4:45pm-6pm	Concurrent Sessions (1) "THE RADIO/CONCERT TIE-IN" How Does it Work? Is it Continuing? What is Involved? (2) "RECORD COMPANY OPENING-NIGHT INVITATIONAL POLICY" Promoters/Bookers/Label—Who Gets the Best?
Evening	Entertainment

FRIDAY, SEPTEMBER 8

10am-11:15am	"CREATIVE OPPORTUNITIES IN VIDEO" Is it a Big Profit Area for the Future? Videocassettes for Home Use/Pay Cable/ Syndicated TV/Staging
11:15-11:30am	Coffee Break
11:30am-12:45pm	"ADVANCED TECHNIQUES IN PROMOTION" How to Counter-Promote Your Concert Against an Evening with Major Competition
12:45pm-2pm	Luncheon
2pm-3:30pm	Free Time to Visit Exhibits
3:30pm-5pm	Concurrent Sessions (1) "THE COLLEGE MARKET" (2) "ADVANCED TECHNIQUES IN PERSONAL MANAGEMENT"
5pm-6:15pm	Concurrent Sessions (1) "CROSSOVER MUSIC—R&B/JAZZ—How Do You Promote It to Radio, In-Store, in Print Media, Advertising?" (2) "TOURING OVERSEAS" New Methods of Artist Payments, Old Problems
Evening	Entertainment

SATURDAY, SEPTEMBER 9

9:30-10:45 am	"ADVANCED TECHNIQUES IN BOOKING"
10:45-11am	Coffee Break
11am-12:15pm	Concurrent Sessions (1) "CONCERT SECURITY/FACILITIES PANEL" (2) "MERCHANDISING"
12:45pm-2:00pm	Concurrent Sessions (1) "A BETTER WAY FOR ARTIST RELATIONS & PUBLICITY AGENTS TO SERVE ARTISTS" (2) "CHARITY CONCERTS"
2pm-5pm	Free Time for Visiting Exhibits
6pm-8pm	Awards Banquet in Ballroom
8pm	Entertainment

RCA INSTIGATES TITANIC EXPLOITATION

It's Dolly, Dolly Everywhere

By PAT NELSON

NASHVILLE With the release of Dolly Parton's "Hearbreaker" album and single, RCA Records has instigated a promotional campaign highlighted with satin shirt giveaways, video footage in major retail outlets, a billboard on Los Angeles' Sunset Strip and a special People's Concert and press conference on the steps of New York City Hall Aug. 22.

Because of the abnormal promotional concentration, Bob Summer, president of the label, says that "over the next 90 days, if you're a record buyer, you will be aware of Dolly Parton."

Red, yellow and blue satin shirts, with "Dolly" and the album title printed across the leg, are being used as radio station and record store giveaways.

Video footage of Parton performing "Hearbreaker" and possibly a couple of other cuts off the album will be made available to major re-

tail outlets to be used in conjunction with other point of purchase materials.

Those materials include four-color mounted and unmounted 4x4 foot story boards of the album cover art, three-piece mobiles, 24x24 inch posters of the album cover, and 24x12 inch mini standups which are basically a cutout of the center spread shot on the album.

A custom built billboard has been erected on Sunset Strip and until Aug. 30 will be flashing "Dolly" in neon lights along with the album cover design.

With all promotional efforts focusing on major and secondary markets, radio time buys for both the album and single will be heard on pop, adult, country and Top 40 stations keyed to Parton's tour dates.

Print media campaigns will include ads in consumer and trade publications, as well as daily news-

papers, general interest and music magazines.

Promotional copies of the single were shipped on red vinyl with red labels and RCA notes that these, along with other colored disks that they have shipped on such artists as Wailin Jennis and Ronnie Millap are becoming collectors' items.

To instill platinum in everyone's mind concerning the newest Parton album release, RCA has printed "here comes platinum Dolly again" across the top of all album order forms.

The city of New York is constructing a stage on the steps of City Hall for the Aug. 22 afternoon concert that will be free to the public. There are approximately 8,000 persons in that immediate area and RCA officials say that "whoever is around" will comprise the audience.

Parton will add even more human interest to the idea by answering questions from the audience.



PLATINUM ROGERS—Kenny Rogers receives a platinum record for his "Ten Years of Gold" album from David Soul and Ed McMahon while hosting the "Tonight Show."

Newley Wants Nose Stopped On 'World'

NEW YORK Anthony Newley, author, composer and lyricist of "Stop The World, I Want To Get Off!" last week commenced litigation in federal court here against the Nose Theatrical Corp. and Joe Niederlander, named as its principal, over allegedly unauthorized performances of the play.

The suit claims that "any rights of Nose in connection with the play ceased and terminated and reverted to Newley on or about July 29, 1978," and the defendants therefore have no rights to use the material.

Newley demands damages of at least \$200,000, injunctive, cost and attorneys' fees, the return of all scripts, and a declaration that the defendants have no rights in the play.

NARM Ups Black Drive

Continued from page 75

fort on the part of NARM to upgrade the management and talent of the small volume dealers.

NARM paid the registration fee for 20 black retailers to its convention last year. "We'll do the same for next year's convention. We are also hopeful that we will get industry support to do this," says Cohen.

One of the problems which surfaced last year concerning certain dealers becoming NARM members was the prohibitive cost. Cohen admits this is still a problem for some.

"If they cannot afford it, we're in a position to make available to them the same services offered to our members until such time as they can afford it. In cases where the person cannot afford the membership in NARM, we will deal with them on an individual basis."

Bar Coding Study Ordered By NARM

Continued from page 3

hen "For two years we've been having meetings but we haven't done anything about it," the association director explained last week following a meeting of the NARM bar-coding committee.

Cohen said the association's optimism about the subject, stimulated when WEA and CBS announced that they would apply for bar coding numbers, had been dashed in the late spring.

"Applying for a number is one thing and taking steps toward implementation is another," Cohen charged.

At a meeting with retailers here in May, the executive realized too that

there was a major job of educating still to be done.

"I realized at that time that there was some lack of complete knowledge so I said let's take a step backward and do it in a professional manner."

Boston Associates, a consulting group specializing in data processing systems, will prepare the report. Cohen reveals. The company is one of four firms interviewed by the bar coding committee in its meeting here Aug. 1, said Cohen.

The manual will "educate the merchant to the various applications available to his company," the director states.

Applications of the coding system

and their costs will be detailed for all levels of the industry. Cohen says merchandisers will be able to select those uses feasible for their operations.

Data for use in creating the manual is to be gathered reportedly from interviews with WEA, CBS and with a cross-section of NARM members.

Low Kwiker of Music Stop is chairman of the bar-coding committee. Other committee members are Dave Crockett, Father's & Son's, Run's Back, WI A, Lee Hart's, Inc., Integrity, Entertainment Corp., Paul Smith, CBS, Art Whitmore, Polydor and John Cohen, Disc Records.

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Closeup

AMBROSIA—Life Beyond L.A. Warner Bros. BSK3135. Produced by Freddie Piro, Ambrosia.

Ambrosia is a group that has been shrouded in terms of commercial acceptance. Its first two albums on 20th Century-Fox, "Ambrosia" and "Somewhere I've Never Traveled," were both critically acclaimed, with the first producing two major hits in "Healer" (No. 2 Yesterday) and "Nice, Nice, Very Nice."



Ambrosia

But its second effort, produced by Allan Parsons, for all its musical virtuosity, flair for melody and complex progressive orchestrations, got lost in the shuffle and never achieved the success it deserved.

However, with a label shift to Warners, the band is now in its best position to make noise and take its place among contemporary rock's best music makers.

On this album, Ambrosia has named its members from four to five with Joe Puerta handling bass and lead vocals, David Pack, lead vocals and guitar, and Burleigh Drummond on drums and percussion. Former member Christopher Christophers is on piano and organ on a few cuts. Crusader Joe Sample contributes piano on two cuts while session players fill in the sax and string parts.

What separates Ambrosia from its peers is its ability to play sophisticated music built on complex classical, jazz, rock and mainstream rock textures without sacrificing its innate melodic base. And while they do have a distinct Southern California sound (they're from the Los Angeles area) it is not a forced one, nor it is habitual.

What other hand can claim the distinction of playing with Zubin Mehta and the L.A. Philharmonic as well as Leonard Bernstein?

In an album of numerous standouts, "How Much I Feel" surfaces as the classic track. Pack's fluid lead vocal sincerely conveys the ballad's intimate emotion of love while the verse one could dream from it. It's he, with its soulful delivery and arrangement, is further supplemented by clean, tight harmonies and Jimmie Haskell's and Pack's ringing arrangements.

The title cut is a kickass rock pro-

duction with nimble guitar picking and hearty lead vocals by Pack. The tune continuously builds to its rocking climax as the vigorous instrumentation builds with the vocals.

"Anytime" is the album's shortest song but nevertheless the most concise in terms of lyrics as it deals with creative doldrums and the ruts come to persons often find themselves in. Puerta's lyrics sum it up: "It's sad when you're got it down to a

pat thing! Sad thing is you'll say I have it's sad when you've got it down to some sure thing! Sure thing but it's old hat."

"Apocryph" is one of the jazzier songs on the album with Puerta handling lead vocals. The song is a perfect example of Ambrosia's flair for melody as the apocryph or pharmaceutical becomes the central figure in this tale of drug craving.

"Late again for chemistry class! You were up in the lab with your chemical lead in a flask! The truth is though! Your mind is a mess! You've taken a dose! Now you're in a comatose in Pandora's chest! Apocryph, oh please where's the antidote for me."

"If Heaven Could Find Me" is a spirited highly melodic adventure paced by Puerta's vocals. Joe Sample on piano and a raving upbeat arrangement.

"Angels" is a spry song that injects some comic relief. Puerta and Pack recount how people in the U.S. are upset over the depression when in Angola they'd be living like kings: "with only one in two and two high's used cars." It is the most political of Ambrosia's material and despite the humorous angle to it, it remains a starting if not sympathetic tale.

"Dancin' By Myself" is a song of love lost and its ensuing loneliness. The exceptional vocals and melody highlight.

"Heart To Heart" and "Not As You Were" both reinforce Ambrosia's instrumental ability to mix melody with a sophisticated instrumental balance.

The final track, "Camarrillo," is a chilling (lyrically and instrumentally) tale of impending madness heightened by haunting orchestrations.

Ambrosia has (again) proved that for it, at least, there certainly is a life beyond L.A.

ED HARRISON

Pickwick's Deal Irks L.A. Chains

Continued from page 4

ing points within 48 hours. I can't remember releases in an emergency from local one-stop to cover ones in the area but not for the long of a record."

Solomon terms Pickwick's retail outlets "adversarial competition." The Heuman he holds Pickwick's "cut-throat" deal. Heuman, who manages the Heuman he holds Pickwick's "cut-throat" deal. Heuman, who manages the Heuman he holds Pickwick's "cut-throat" deal.

enables it to buy more favorably. Solomon contends: "It's a dilemma if you're into the labels to determine where we'll buy."

Ben Barzel, executive vice president of Integrity Entertainment, parent of the Wherehouse, Big Ben and Hot-For-Archie chain, withheld comment on the situation. Lou Fogelson of Musical Plus here says he would continue buying but independent labels from Pickwick. Bob Tofferson of Record Factory says his Bay Area chain still is pondering what action to take.

MGR. GROUP TAKE ACTION

Mogull, ELO Deal Surfaces In Suits

By JOHN SIFFEL

LOS ANGELES—The dealings between Artist Mogull, president of United Artists Records here, and a wing of Trans-America Corp., and representatives of the Electric Light Orchestra, was a U.A.-distributed act until a recent switch to CBS, are being aired in two separate Superior Court litigations here.

In the first suit, Don Arden, ELO manager, is suing Mogull and John Does to recover \$76,000 allegedly owed by Mogull over the last year.

In the second suit, Jet Records, Jet Holdings, Remafi, A.G., and ELO members Jeff Lynne and Bev Bevan ask judgments up to \$80 million. They charge conversion, specific recovery of product, unfair competition, contract breach, fraud and interference with contract relations and with prospective economic advantage.

The complaint charges the litigants pacted May 5, 1978, for UA to sell all its record and tape inventory, but that Mogull and Jerry Runkel, defendants along with United Artists Music and Record Group, United Artists Corp., and Trans-America Corp., removed from inventory and converted to their own use in excess of \$80 million of the "Blue" albums. The plaintiff values each album at \$6, stating that its CBS band refused to sell the album to that label for that price. The suit asks \$12 million in exemplary and punitive damages for the alleged pact violation.

(Continued on page 94)

The court is also asked to grant a temporary restraining order, for which there will be a Monday (14) hearing, halting Mogull, Runkel and United Artists Record group from disposing of the albums.

The suit claims that the two purposes, 76,000 of the deep-pocket album. The plaintiffs claim the album could be dumped at a lower price, injuring the CBS record sales, causing a resultant position drop on trade charges, debilitate the group's chances on concert tours and injuring its general popularity.

The albums in the defendants' possession are allegedly defective and damaged merchandise. The court is asked to observe that in such condition the sale of such goods violates provision 17531 of the business and professions code of the state.

The plaintiffs further claim that 70% of the 1.5 million albums they got from UA were defective. Certain UA foreign affiliates have refused to account to Jet for sales the suit charges, which plaintiffs claim will cause a loss in excess of \$1 million. UA refuses to indemnify Jet for this amount, the suit charges. Dischi Records, an Italian licensee, refuses to account in manufacturing the album, which will damage Jet in excess of \$5 million, it's alleged. Defendants instructed foreign affiliates not to account to Jet for sales of the album.

An affidavit from Stanton Marmostok, director of quality control, (Continued on page 94)

ONLY 50,000 OR SO COMPLY

Jukebox Operators Sow In Fee Payoff

By MILDRED HALL

WASHINGTON—Now that ASCAP has brought a test suit against allegedly delinquent jukebox operators for failing to "pay off" the fee, a prophetic remark by Register of Copyrights Barbara Ringer may come true.

The Register told Rep. Robert Kastenbaum, chairman of the House copyright-handling subcommittee, that only about 50,000 to 60,000 boxes had met the statutory deadline for filing and paid \$8 annual compulsory licensing fees.

"Maybe," she said, "they are waiting for someone to put the arm on them before they'll comply."

Representative Kastenbaum had asked her during May hearings on the Daneshon (D-Calif.) record performance royalty bill. What chance she thought there would be of collecting any record performance royalties from jukebox operators if they were so delinquent in paying music fees called for under the new Copyright Act.

Now, two months later, the jukebox registration continues to lag badly. The Special Licensing Division of the Copyright Office presently lists 134,402 boxes registered, about one-third of the estimated total of 400,000 boxes.

About \$10.75 million in fees has been collected.

On June 21 at Copyright Royalty Tribunal hearings on jukebox access provisions of music licenses, the number of registered boxes was estimated at about 130,000.

Under the Daneshon bill (which is dead for this session, but will be reintroduced next year), the operators would not have to pay any tax for the playing of recordings. The bill would prohibit any add-on to the \$8 music performance fee.

But jukebox operators are afraid the rates would eventually go up to cover the cost of the performance fee, during one of the Copyright Royalty Tribunal rate reviews which will come at 10-year intervals, beginning in 1990 for jukebox rates, after an initial review in 1980.

Lifelines

Marriages

Bob Wilber, soprano and alto saxophonist, to Pug Horton, singer, at the recent Nice Jazz Festival in France.

Janice Darlene Chamberlin, country singer and singer, to Mickey Rooney, actor and songwriter, July 28 at Thousand Oaks, Calif. It is Rooney's eighth marriage.

Deborah May Hurn, actress, to Jim Rasmus, former ICM agent and manager of KC and the Sunshine Band, Aug. 3 at Miami's Plymouth Congregational Church.

Susan Furko, Alpha Distributors ad coordinator, to Harvey Rosen, Polygram New York Distribution New York sales manager, July 9 in New York.

Births

Son, Austin William, to Boz and Carmella Scaggs Aug. 2 in San Francisco. Father is a Columbia Records artist.

Son, Zardos, to Cleo and Demi Demetrius, Aug. 13 in Los Angeles. Mother is Westwood One's administrative assistant; father is talent coordinator for the "Hollywood" syndicated radio show.

Son, Dhani, to George Harrison and Olivia Arias, Jan. 1 in Windsor, England. Father is Dark Horse recording artist and former Beatle.

Deaths

Carlos Chavez, 70, north renowned Mexican composer/director, died Aug. 2 in Mexico City of a heart attack. He had been in a coma two weeks. Chavez had composed 300 songs, including six symphonies and was represented in Columbia's catalog with two LPs. He composed his first symphony in 1925. He is survived by a daughter.

Glen Gossard, 26, former guitarist and singer with Parliament/Funkadelics who has been working with Quazar, a new group signed to Arista Records, of Hodgkin's Disease July 29. In addition to his work with Quazar, also was working with a second group, Mutiny, at the time of his death. Services were held Aug. 3 in Plainfield, N.J.

Rudolph Kolisch, 82, left-handed violinist who for 82 years led the Kolisch String Quartet and who served as artist in residence at the New England Conservatory of Music, Aug. 2 at his home in Watertown, Mass.

Dr. Edward F. Richardson, 78, Milwaukee pianist who was prominent in the American Music scene, near Singer, Wis., July 16 in a motor car accident.

Willem van Otterloo, 70, former permanent conductor of the Hague Philharmonic, in a motor car accident, near The Hague, Netherlands, He had numerous LP credits.

James Wigfall, 36, actor who played the cowardly lion in the Broadway musical, "The Wizard of Oz," of injuries received in a motor car crash.

Lewis Harris, 53, prominent entertainment industry lawyer, at his home in New York July 28.

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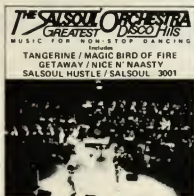
WEEK	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)
2	9	16	THREE TIMES A LADY—Commodores (James Carr) Writer: G. Carr, Label: 7902 CFF	35	36	MR. BLUE SKY—Charlie Lynch Orchestra (Lynn Levy) Lyrer Inc. 8599 (SBS)	69	71	SURRENDER—Chaplin (Tommy Dorsey) Lyrer Inc. 8599 (SBS) CFF
3	12	19	GREASE—Frankie Valli (Barry Gibb, Barry Gibb & Karl Richardson) B. Gibb, 950 897 WM	38	39	YOU'RE A PART OF ME—Gee Party with Karl Carr (Steve Schulz) Lyrer Inc. 8599 (SBS) CFF	70	74	HE'S SO FINE—Karyn B. Karyn, 8599 (SBS) CFF
4	11	18	LAST DANCE—Linda Stender (George Munster) Lyrer Inc. 8599 (SBS) WM	37	20	THE GROOVE LINE—Hollywood (Barry Gibb) Lyrer Inc. 8599 (SBS) CFF	71	75	ON THE STRIP—Lyrer Inc. 8599 (SBS) CFF
5	12	19	MISS YOU—Bobby Darin (The Glimmer Twins) Lyrer Inc. 8599 (SBS) WM	38	22	RUNAWAY—Lyrer Inc. 8599 (SBS) CFF	72	83	FLYIN'—Lyrer Inc. 8599 (SBS) CFF
6	7	14	HOT BLOOD—Lyrer Inc. 8599 (SBS) WM	39	43	JUST WHAT I NEEDED—Carr (Steve Schulz) Lyrer Inc. 8599 (SBS) CFF	73	73	READY OR NOT—Barry Gibb (Barry Gibb) Lyrer Inc. 8599 (SBS) CFF
17	8	15	BOOGIE OOGIE—Lyrer Inc. 8599 (SBS) WM	40	45	CLOSE THE DOOR—Lyrer Inc. 8599 (SBS) CFF	84	2	ARMS OF MARY—Chaplin (Tommy Dorsey) Lyrer Inc. 8599 (SBS) CFF
9	11	18	WILL YOU FIND A WAY—Felix P. Kelly (Linda Stender) Lyrer Inc. 8599 (SBS) WM	41	24	TAKE A CHANCE ON ME—Lyrer Inc. 8599 (SBS) CFF	85	2	I WILL BE YOURS—Lyrer Inc. 8599 (SBS) CFF
12	10	17	COPACABANA—Lyrer Inc. 8599 (SBS) WM	42	20	YOU'RE THE ONE THAT I WANT—Lyrer Inc. 8599 (SBS) CFF	86	2	SHE LOVES TO BE IN LOVE—Chaplin (Tommy Dorsey) Lyrer Inc. 8599 (SBS) CFF
11	12	19	MAGNET AND STEEL—Lyrer Inc. 8599 (SBS) WM	43	20	YOU NEEDED ME—Lyrer Inc. 8599 (SBS) CFF	87	2	RUNAWAY LOVE—Lyrer Inc. 8599 (SBS) CFF
16	5	12	AN EVERLASTING LOVE—Bobby Gibb (Barry Gibb, Barry Gibb & Karl Richardson) B. Gibb, 950 897 WM	44	22	TWO OUT OF THREE ARENT A BOY—Lyrer Inc. 8599 (SBS) CFF	77	77	HOLLYWOOD NIGHTS—Barry Gibb (Barry Gibb) Lyrer Inc. 8599 (SBS) CFF
13	10	17	HOPELESSLY DEVOTED TO YOU—Lyrer Inc. 8599 (SBS) WM	45	24	ROCK & ROLL FANTASY—Lyrer Inc. 8599 (SBS) CFF	78	78	RIGHT DOWN THE LINE—Barry Gibb (Barry Gibb) Lyrer Inc. 8599 (SBS) CFF
14	11	18	LET'S BE GOOD—Lyrer Inc. 8599 (SBS) WM	46	22	SUMMER NIGHTS—Lyrer Inc. 8599 (SBS) CFF	79	79	RAISE A LITTLE HELL—Lyrer Inc. 8599 (SBS) CFF
15	10	17	I'M NOT GONNA LET IT BOTHER ME TONIGHT—Bobby Gibb (Barry Gibb, Barry Gibb & Karl Richardson) B. Gibb, 950 897 WM	47	22	CAN WE STILL BE FRIENDS—Lyrer Inc. 8599 (SBS) CFF	90	2	5-7-5—Lyrer Inc. 8599 (SBS) CFF
15	5	12	SHADOW—Lyrer Inc. 8599 (SBS) WM	48	24	THINK IT OVER—Lyrer Inc. 8599 (SBS) CFF	91	2	PARADISE BY OASHTON LIGHTS—Lyrer Inc. 8599 (SBS) CFF
16	6	13	BAKER STREET—Lyrer Inc. 8599 (SBS) WM	49	24	GET OFF—Lyrer Inc. 8599 (SBS) CFF	92	2	CALIFORNIA NIGHTS—Lyrer Inc. 8599 (SBS) CFF
19	12	19	KING TUT—Lyrer Inc. 8599 (SBS) WM	50	24	AIN'T NOTHING GONNA KEEP ME FROM YOU—Lyrer Inc. 8599 (SBS) CFF	93	2	SHE'S ALWAYS A WOMAN—Lyrer Inc. 8599 (SBS) CFF
20	12	19	KISS YOU ALL OVER—Lyrer Inc. 8599 (SBS) WM	51	24	ONCE WITH ME—Lyrer Inc. 8599 (SBS) CFF	94	2	IT'S REALLY YOU—Lyrer Inc. 8599 (SBS) CFF
23	9	16	SHAME—Lyrer Inc. 8599 (SBS) WM	52	41	I NEED TO KNOW—Lyrer Inc. 8599 (SBS) CFF	95	2	NEW ORLEANS LADIES—Lyrer Inc. 8599 (SBS) CFF
21	10	17	STAY/LOAD OUT—Lyrer Inc. 8599 (SBS) WM	53	60	WILL YOU STILL LOVE ME TOMORROW—Lyrer Inc. 8599 (SBS) CFF	96	2	THE LAST THING—Lyrer Inc. 8599 (SBS) CFF
26	6	13	FOOL IF YOU THINK IT'S OVER—Lyrer Inc. 8599 (SBS) WM	54	58	I LOVE THE NIGHT LIFE—Lyrer Inc. 8599 (SBS) CFF	97	2	WILSON SATURDAY NIGHT—Lyrer Inc. 8599 (SBS) CFF
22	7	14	USE IT TO BE KING—Lyrer Inc. 8599 (SBS) WM	55	63	LOVE THEM FROM EYES OF LAURA MARS—Lyrer Inc. 8599 (SBS) CFF	98	2	BLAME IT ON THE BOOGIE—Lyrer Inc. 8599 (SBS) CFF
23	10	17	STILL THE SAME—Lyrer Inc. 8599 (SBS) WM	56	49	SONGBOOK—Lyrer Inc. 8599 (SBS) CFF	99	2	IT'S REALLY YOU—Lyrer Inc. 8599 (SBS) CFF
34	10	17	HOT CHILI IN THE CITY—Lyrer Inc. 8599 (SBS) WM	57	50	THANK GOD IT'S FRIDAY—Lyrer Inc. 8599 (SBS) CFF	100	2	NEW ORLEANS LADIES—Lyrer Inc. 8599 (SBS) CFF
27	9	16	I'VE HAD ENOUGH—Lyrer Inc. 8599 (SBS) WM	58	70	TALKING IN YOUR SLEEP—Lyrer Inc. 8599 (SBS) CFF	101	2	CHATTANOOGA LOO LOO—Lyrer Inc. 8599 (SBS) CFF
28	10	17	STUFF LIKE THAT—Lyrer Inc. 8599 (SBS) WM	59	63	YOU'RE ALL I NEED—Lyrer Inc. 8599 (SBS) CFF	102	2	BACK IN MY ARMS AGAIN—Lyrer Inc. 8599 (SBS) CFF
30	7	14	YOU AND I—Lyrer Inc. 8599 (SBS) WM	60	64	TIME FOR ME TO FLY—Lyrer Inc. 8599 (SBS) CFF	103	2	THAT ONCE IN A LIFETIME—Lyrer Inc. 8599 (SBS) CFF
31	7	14	TWO TICKETS TO PARADISE—Lyrer Inc. 8599 (SBS) WM	61	51	LOVE OR SOMETHING LIKE IT—Lyrer Inc. 8599 (SBS) CFF	104	2	THE LAST THING—Lyrer Inc. 8599 (SBS) CFF
32	8	15	MACHO MAN—Lyrer Inc. 8599 (SBS) WM	62	54	WONDERFUL TONIGHT—Lyrer Inc. 8599 (SBS) CFF	105	2	IF EVER I SEE YOU AGAIN—Lyrer Inc. 8599 (SBS) CFF
40	5	12	LOVE IS IN THE AIR—Lyrer Inc. 8599 (SBS) WM	63	80	WHENEVER I CALL YOU—Lyrer Inc. 8599 (SBS) CFF	106	2	IT'S A HEARTACHE—Lyrer Inc. 8599 (SBS) CFF
35	11	18	RIVERS OF BABYLON—Lyrer Inc. 8599 (SBS) WM	64	81	COME TOGETHER—Lyrer Inc. 8599 (SBS) CFF	107	2	YOU BELONG TO ME—Lyrer Inc. 8599 (SBS) CFF
56	3	10	REMINISCING—Lyrer Inc. 8599 (SBS) WM	65	82	YOU NEVER DONE IT LIKE THAT—Lyrer Inc. 8599 (SBS) CFF	108	2	RUMOUR AT THE HONKY TONK—Lyrer Inc. 8599 (SBS) CFF

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 6 positions / 41-50 Upward movement of 7 positions / 51-60 Upward movement of 8 positions / 61-70 Upward movement of 9 positions / 71-80 Upward movement of 10 positions / 81-90 Upward movement of 11 positions / 91-100 Upward movement of 12 positions. Stars are awarded on the basis of the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 6 positions / 41-50 Upward movement of 7 positions / 51-60 Upward movement of 8 positions / 61-70 Upward movement of 9 positions / 71-80 Upward movement of 10 positions / 81-90 Upward movement of 11 positions / 91-100 Upward movement of 12 positions.

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WEEK	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)	WEEK	WEEK	TITLE-Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	3	THE HOT 100 A-Z (Publisher-Licenses)	1	2	THE HOT 100 A-Z (Publisher-Licenses)	1	2	THE HOT 100 A-Z (Publisher-Licenses)
4	5	6	THE HOT 100 A-Z (Publisher-Licenses)	4	5	THE HOT 100 A-Z (Publisher-Licenses)	4	5	THE HOT 100 A-Z (Publisher-Licenses)
7	8	9	THE HOT 100 A-Z (Publisher-Licenses)	7	8	THE HOT 100 A-Z (Publisher-Licenses)	7	8	THE HOT 100 A-Z (Publisher-Licenses)
10	11	12	THE HOT 100 A-Z (Publisher-Licenses)	10	11	THE HOT 100 A-Z (Publisher-Licenses)	10	11	THE HOT 100 A-Z (Publisher-Licenses)
13	14	15	THE HOT 100 A-Z (Publisher-Licenses)	13	14	THE HOT 100 A-Z (Publisher-Licenses)	13	14	THE HOT 100 A-Z (Publisher-Licenses)
16	17	18	THE HOT 100 A-Z (Publisher-Licenses)	16	17	THE HOT 100 A-Z (Publisher-Licenses)	16	17	THE HOT 100 A-Z (Publisher-Licenses)
19	20	21	THE HOT 100 A-Z (Publisher-Licenses)	19	20	THE HOT 100 A-Z (Publisher-Licenses)	19	20	THE HOT 100 A-Z (Publisher-Licenses)
22	23	24	THE HOT 100 A-Z (Publisher-Licenses)	22	23	THE HOT 100 A-Z (Publisher-Licenses)	22	23	THE HOT 100 A-Z (Publisher-Licenses)
25	26	27	THE HOT 100 A-Z (Publisher-Licenses)	25	26	THE HOT 100 A-Z (Publisher-Licenses)	25	26	THE HOT 100 A-Z (Publisher-Licenses)
28	29	30	THE HOT 100 A-Z (Publisher-Licenses)	28	29	THE HOT 100 A-Z (Publisher-Licenses)	28	29	THE HOT 100 A-Z (Publisher-Licenses)
31	32	33	THE HOT 100 A-Z (Publisher-Licenses)	31	32	THE HOT 100 A-Z (Publisher-Licenses)	31	32	THE HOT 100 A-Z (Publisher-Licenses)
34	35	36	THE HOT 100 A-Z (Publisher-Licenses)	34	35	THE HOT 100 A-Z (Publisher-Licenses)	34	35	THE HOT 100 A-Z (Publisher-Licenses)
37	38	39	THE HOT 100 A-Z (Publisher-Licenses)	37	38	THE HOT 100 A-Z (Publisher-Licenses)	37	38	THE HOT 100 A-Z (Publisher-Licenses)
40	41	42	THE HOT 100 A-Z (Publisher-Licenses)	40	41	THE HOT 100 A-Z (Publisher-Licenses)	40	41	THE HOT 100 A-Z (Publisher-Licenses)
43	44	45	THE HOT 100 A-Z (Publisher-Licenses)	43	44	THE HOT 100 A-Z (Publisher-Licenses)	43	44	THE HOT 100 A-Z (Publisher-Licenses)
46	47	48	THE HOT 100 A-Z (Publisher-Licenses)	46	47	THE HOT 100 A-Z (Publisher-Licenses)	46	47	THE HOT 100 A-Z (Publisher-Licenses)
49	50	51	THE HOT 100 A-Z (Publisher-Licenses)	49	50	THE HOT 100 A-Z (Publisher-Licenses)	49	50	THE HOT 100 A-Z (Publisher-Licenses)
52	53	54	THE HOT 100 A-Z (Publisher-Licenses)	52	53	THE HOT 100 A-Z (Publisher-Licenses)	52	53	THE HOT 100 A-Z (Publisher-Licenses)
55	56	57	THE HOT 100 A-Z (Publisher-Licenses)	55	56	THE HOT 100 A-Z (Publisher-Licenses)	55	56	THE HOT 100 A-Z (Publisher-Licenses)
58	59	60	THE HOT 100 A-Z (Publisher-Licenses)	58	59	THE HOT 100 A-Z (Publisher-Licenses)	58	59	THE HOT 100 A-Z (Publisher-Licenses)
61	62	63	THE HOT 100 A-Z (Publisher-Licenses)	61	62	THE HOT 100 A-Z (Publisher-Licenses)	61	62	THE HOT 100 A-Z (Publisher-Licenses)
64	65	66	THE HOT 100 A-Z (Publisher-Licenses)	64	65	THE HOT 100 A-Z (Publisher-Licenses)	64	65	THE HOT 100 A-Z (Publisher-Licenses)
67	68	69	THE HOT 100 A-Z (Publisher-Licenses)	67	68	THE HOT 100 A-Z (Publisher-Licenses)	67	68	THE HOT 100 A-Z (Publisher-Licenses)
70	71	72	THE HOT 100 A-Z (Publisher-Licenses)	70	71	THE HOT 100 A-Z (Publisher-Licenses)	70	71	THE HOT 100 A-Z (Publisher-Licenses)
73	74	75	THE HOT 100 A-Z (Publisher-Licenses)	73	74	THE HOT 100 A-Z (Publisher-Licenses)	73	74	THE HOT 100 A-Z (Publisher-Licenses)
76	77	78	THE HOT 100 A-Z (Publisher-Licenses)	76	77	THE HOT 100 A-Z (Publisher-Licenses)	76	77	THE HOT 100 A-Z (Publisher-Licenses)
79	80	81	THE HOT 100 A-Z (Publisher-Licenses)	79	80	THE HOT 100 A-Z (Publisher-Licenses)	79	80	THE HOT 100 A-Z (Publisher-Licenses)
82	83	84	THE HOT 100 A-Z (Publisher-Licenses)	82	83	THE HOT 100 A-Z (Publisher-Licenses)	82	83	THE HOT 100 A-Z (Publisher-Licenses)
85	86	87	THE HOT 100 A-Z (Publisher-Licenses)	85	86	THE HOT 100 A-Z (Publisher-Licenses)	85	86	THE HOT 100 A-Z (Publisher-Licenses)
88	89	90	THE HOT 100 A-Z (Publisher-Licenses)	88	89	THE HOT 100 A-Z (Publisher-Licenses)	88	89	THE HOT 100 A-Z (Publisher-Licenses)
91	92	93	THE HOT 100 A-Z (Publisher-Licenses)	91	92	THE HOT 100 A-Z (Publisher-Licenses)	91	92	THE HOT 100 A-Z (Publisher-Licenses)
94	95	96	THE HOT 100 A-Z (Publisher-Licenses)	94	95	THE HOT 100 A-Z (Publisher-Licenses)	94	95	THE HOT 100 A-Z (Publisher-Licenses)
97	98	99	THE HOT 100 A-Z (Publisher-Licenses)	97	98	THE HOT 100 A-Z (Publisher-Licenses)	97	98	THE HOT 100 A-Z (Publisher-Licenses)
100	101	102	THE HOT 100 A-Z (Publisher-Licenses)	100	101	THE HOT 100 A-Z (Publisher-Licenses)	100	101	THE HOT 100 A-Z (Publisher-Licenses)

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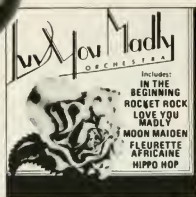
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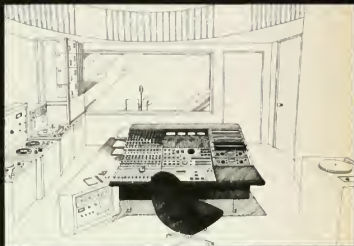
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★ STAR Performances: Stars are awarded on the basis of a star & tape chart based on the following upward movement: 1-19 Strong increases in sales / 11-30 Upward movement of 6 positions / 71-90 Upward movement of 8 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 18 positions. Previous week's starting positions are maintained without a star if the product is in a holding period. The win, or some cases, stock out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ▲ Recording Industry Assn. Of America seal for sales of over one million units (See indicated by triangle) ▲ Recording Industry Assn. Of America seal for sales of over two million units (See indicated by triangle) ▲ Recording Industry Assn. Of America seal for sales of over three million units (See indicated by triangle)



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TOP LPs & TAPE

Albums
1982

★

SUGGESTED LIST PRICE

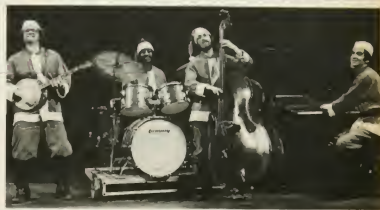
SUGGESTED LIST PRICE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	4 CHANNEL	8 TRACK	CASSETTE	PEEL TO REEL	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM	4 CHANNEL	8 TRACK	CASSETTE	PEEL TO REEL
108	77	14	MARSHALL TUCKER BAND	Topical Fiction Capricorn CPM 90	•	•	•	•	146	2	GRACE JONES	Love Can Build a Better World A&M 9357 (Waxen Box)	7.98	7.98	7.98	7.98	7.98
119	4	1	HIGH ENERGY	High Energy Sire 9-1762 (MCA)	•	•	•	•	150	15	JAMES BROWN	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
108	109	6	JANE DOE	City, The Polygram 9-1507	•	•	•	•	138	138	CAPTAIN & TENNILLE	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
109	110	7	GARHAM CENTRAL STATION	My Radio Show Sire 9-1762 (MCA)	•	•	•	•	139	142	EARL KLUCK	May 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
110	108	28	RENNY ROGERS	Ten Years Of Gold Sire 9-1762 (MCA)	•	•	•	•	140	140	DAVID BROWNE	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
111	112	8	RONNIE MILSA	Only One Love In My Life Sire 9-1762 (MCA)	•	•	•	•	141	148	STANLEY CLARKE	Modern Man Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
112	102	55	STYX	The Grand Illusion Capricorn CPM 90	•	•	•	•	151	5	SWEET THUNDER	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
113	118	7	BARRY JEFF HALLER	Confessions In Ordinary Sire 9-1762 (MCA)	•	•	•	•	152	5	VARIOUS ARTISTS	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
114	106	16	KEITH TULL	Hyperborean Mercury 9-1509	•	•	•	•	153	13	HIMI HEMIS	The Essential Live Hendrix Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
115	83	59	LENNY WILLIAMS	Spunk II Mercury 9-1509	•	•	•	•	154	155	TOM ROBINSON BAND	Power In The Darkness Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
117	137	14	ROSS	Double Platinum Mercury 9-1509	•	•	•	•	155	156	THE TALKING HEADS	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
118	136	20	ROBERT PALMER	Double Live Mercury 9-1509	•	•	•	•	156	157	SMOKEY ROBINSON	Love Breeze Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
119	135	26	SMILEY	Headed Mercury 9-1509	•	•	•	•	157	158	LEON RUSSELL	Rockin' On Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
120	134	33	MICHAEL STANLEY BAND	Carlin Mercury 9-1509	•	•	•	•	158	159	ASHFORD & SIMPSON	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
121	133	41	BOBBY HOLLY	Buddy Holly's Lives Mercury 9-1509	•	•	•	•	159	160	ANNE MURRAY	Let's Get It On Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
122	132	48	THE SOUNDBACK	Mar 1980's Mercury 9-1509	•	•	•	•	161	172	ELECTRIC LIGHT ORCHESTRA	1971-1978 Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
123	105	16	A. DOWDALL	Country Mercury 9-1509	•	•	•	•	162	173	VOYAGE	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
124	124	23	LITTLE FEAT	Waiting For Columbus Mercury 9-1509	•	•	•	•	163	174	ALAN PARSONS	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
125	128	13	UB40	Philly Mercury 9-1509	•	•	•	•	164	164	ORANGE BOYS	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
126	126	45	BOB WELCH	Feelin' Good Mercury 9-1509	•	•	•	•	165	166	BARRY MANLOW	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
127	139	7	PATRICK JUVET	Get It On Mercury 9-1509	•	•	•	•	166	167	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
128	135	7	JIMMY "BO" HODGE	Black & White Mercury 9-1509	•	•	•	•	167	168	DAVID BROWNE	Jan 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
129	129	63	NEE KEE	One Love Mercury 9-1509	•	•	•	•	168	169	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
130	134	7	ABBA	Attitude Mercury 9-1509	•	•	•	•	169	170	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
131	143	4	SOUNDBACK	The Back & Forth Mercury 9-1509	•	•	•	•	170	171	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
132	136	8	BOB SEGER & THE SILVER	Bullet Band Mercury 9-1509	•	•	•	•	171	172	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
133	133	7	HARRY CHAPIN	Love, Bloom, Shine Mercury 9-1509	•	•	•	•	172	173	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
134	137	4	ROLLING STONES	Johnny Rotten Mercury 9-1509	•	•	•	•	173	174	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98
135	145	4	WALTER Egan	Not A Day Mercury 9-1509	•	•	•	•	174	175	THE BACHMAN	Mar 1980's Mercury 9-1509	7.98	7.98	7.98	7.98	7.98

TOP LPs & TAPE

A 2 LISTED BY ARTISTS

AC/DC	31	130	139	Eric Clapton	45	David Gilmour	35	Cheryl Ladd	190	Dolly Parton	100	174	Bruce Springsteen	5
Adams	141	141	141	Graham Central Station	46	Graham Central Station	46	Alto	191	Alan Parsons Project	101	175	Michael Stanley	129
Anderson	142	142	142	Linda C. Reed	47	Madonna	47	Alto	192	Top Gun	102	176	Sandy Denny	130
Anderson & Simpson	143	143	143	Commodores	48	Madonna	48	Alto	193	Top Gun	103	177	Sheryl Crow	131
A Taste Of Honey	144	144	144	Commodores	49	Madonna	49	Alto	194	Top Gun	104	178	Sheryl Crow	132
Atlantic Symphony Band	145	145	145	Commodores	50	Madonna	50	Alto	195	Top Gun	105	179	Sheryl Crow	133
Blue Swans	146	146	146	Commodores	51	Madonna	51	Alto	196	Top Gun	106	180	Sheryl Crow	134
Boyz n the City	147	147	147	Commodores	52	Madonna	52	Alto	197	Top Gun	107	181	Sheryl Crow	135
Boyz n the City	148	148	148	Commodores	53	Madonna	53	Alto	198	Top Gun	108	182	Sheryl Crow	136
Boyz n the City	149	149	149	Commodores	54	Madonna	54	Alto	199	Top Gun	109	183	Sheryl Crow	137
Boyz n the City	150	150	150	Commodores	55	Madonna	55	Alto	200	Top Gun	110	184	Sheryl Crow	138
Boyz n the City	151	151	151	Commodores	56	Madonna	56	Alto	201	Top Gun	111	185	Sheryl Crow	139
Boyz n the City	152	152	152	Commodores	57	Madonna	57	Alto	202	Top Gun	112	186	Sheryl Crow	140
Boyz n the City	153	153	153	Commodores	58	Madonna	58	Alto	203	Top Gun	113	187	Sheryl Crow	141
Boyz n the City	154	154	154	Commodores	59	Madonna	59	Alto	204	Top Gun	114	188	Sheryl Crow	142
Boyz n the City	155	155	155	Commodores	60	Madonna	60	Alto	205	Top Gun	115	189	Sheryl Crow	143
Boyz n the City	156	156	156	Commodores	61	Madonna	61	Alto	206	Top Gun	116	190	Sheryl Crow	144
Boyz n the City	157	157	157	Commodores	62	Madonna	62	Alto	207	Top Gun	117	191	Sheryl Crow	145
Boyz n the City	158	158	158	Commodores	63	Madonna	63	Alto	208	Top Gun	118	192	Sheryl Crow	146
Boyz n the City	159	159	159	Commodores	64	Madonna	64	Alto	209	Top Gun	119	193	Sheryl Crow	147
Boyz n the City	160	160	160	Commodores	65	Madonna	65	Alto	210	Top Gun	120	194	Sheryl Crow	148
Boyz n the City	161	161	161	Commodores	66	Madonna	66	Alto	211	Top Gun	121	195	Sheryl Crow	149
Boyz n the City	162	162	162	Commodores	67	Madonna	67	Alto	212	Top Gun	122	196	Sheryl Crow	150
Boyz n the City	163	163	163	Commodores	68	Madonna	68	Alto	213	Top Gun	123	197	Sheryl Crow	151
Boyz n the City	164	164	164	Commodores	69	Madonna	69	Alto	214	Top Gun	124	198	Sheryl Crow	152
Boyz n the City	165	165	165	Commodores	70	Madonna	70	Alto	215	Top Gun	125	199	Sheryl Crow	153
Boyz n the City	166	166	166	Commodores	71	Madonna	71	Alto	216	Top Gun	126	200	Sheryl Crow	154
Boyz n the City	167	167	167	Commodores	72	Madonna	72	Alto	217	Top Gun	127	201	Sheryl Crow	155
Boyz n the City	168	168	168	Commodores	73	Madonna	73	Alto	218	Top Gun	128	202	Sheryl Crow	156
Boyz n the City	169	169	169	Commodores	74	Madonna	74	Alto	219	Top Gun	129	203	Sheryl Crow	157
Boyz n the City	170	170	170	Commodores	75	Madonna	75	Alto	220	Top Gun	130	204	Sheryl Crow	158
Boyz n the City	171	171	171	Commodores	76	Madonna	76	Alto	221	Top Gun	131	205	Sheryl Crow	159
Boyz n the City	172	172	172	Commodores	77	Madonna	77	Alto	222	Top Gun	132	206	Sheryl Crow	160
Boyz n the City	173	173	173	Commodores	78	Madonna	78	Alto	223	Top Gun	133	207	Sheryl Crow	161
Boyz n the City	174	174	174	Commodores	79	Madonna	79	Alto	224	Top Gun	134	208	Sheryl Crow	162
Boyz n the City	175	175	175	Commodores	80	Madonna	80	Alto	225	Top Gun	135	209	Sheryl Crow	163
Boyz n the City	176	176	176	Commodores	81	Madonna	81	Alto	226	Top Gun	136	210	Sheryl Crow	164
Boyz n the City	177	177	177	Commodores	82	Madonna	82	Alto	227	Top Gun	137	211	Sheryl Crow	165
Boyz n the City	178	178	178	Commodores	83	Madonna	83	Alto	228	Top Gun	138	212	Sheryl Crow	166
Boyz n the City	179	179	179	Commodores	84	Madonna	84	Alto	229	Top Gun	139	213	Sheryl Crow	167
Boyz n the City	180	180	180	Commodores	85	Madonna	85	Alto	230	Top Gun	140	214	Sheryl Crow	168
Boyz n the City	181	181	181	Commodores	86	Madonna	86	Alto	231	Top Gun	141	215	Sheryl Crow	169
Boyz n the City	182	182	182	Commodores	87	Madonna	87	Alto	232	Top Gun	142	216	Sheryl Crow	170
Boyz n the City	183	183	183	Commodores	88	Madonna	88	Alto	233	Top Gun	143	217	Sheryl Crow	171
Boyz n the City	184	184	184	Commodores	89	Madonna	89	Alto	234	Top Gun	144	218	Sheryl Crow	172
Boyz n the City	185	185	185	Commodores	90	Madonna	90	Alto	235	Top Gun	145	219	Sheryl Crow	173
Boyz n the City	186	186	186	Commodores	91	Madonna	91	Alto	236	Top Gun	146	220	Sheryl Crow	174
Boyz n the City	187	187	187	Commodores	92	Madonna	92	Alto	237	Top Gun	147	221	Sheryl Crow	175
Boyz n the City	188	188	188	Commodores	93	Madonna	93	Alto	238	Top Gun	148	222	Sheryl Crow	176
Boyz n the City	189	189	189	Commodores	94	Madonna	94	Alto	239	Top Gun	149	223	Sheryl Crow	177
Boyz n the City	190	190	190	Commodores	95	Madonna	95	Alto	240	Top Gun	150	224	Sheryl Crow	178
Boyz n the City	191	191	191	Commodores	96	Madonna	96	Alto	241	Top Gun	151	225	Sheryl Crow	179
Boyz n the City	192	192	192	Commodores	97	Madonna	97	Alto	242	Top Gun	152	226	Sheryl Crow	180
Boyz n the City	193	193	193	Commodores	98	Madonna	98	Alto	243	Top Gun	153	227	Sheryl Crow	181
Boyz n the City	194	194	194	Commodores	99	Madonna	99	Alto	244	Top Gun	154	228	Sheryl Crow	182
Boyz n the City	195	195	195	Commodores	100	Madonna	100	Alto	245	Top Gun	155	229	Sheryl Crow	183
Boyz n the City	196	196	196	Commodores	101	Madonna	101	Alto	246	Top Gun	156	230	Sheryl Crow	184
Boyz n the City	197	197	197	Commodores	102	Madonna	102	Alto	247	Top Gun	157	231	Sheryl Crow	185
Boyz n the City	198	198	198	Commodores	103	Madonna	103	Alto	248	Top Gun	158	232	Sheryl Crow	186
Boyz n the City	199	199	199	Commodores	104	Madonna	104	Alto	249	Top Gun	159	233	Sheryl Crow	187
Boyz n the City	200	200	200	Commodores	105	Madonna	105	Alto	250	Top Gun	160	234	Sheryl Crow	188
Boyz n the City	201	201	201	Commodores	106	Madonna	106	Alto	251	Top Gun	161	235	Sheryl Crow	189
Boyz n the City	202	202	202	Commodores	107	Madonna	107	Alto	252	Top Gun	162	236	Sheryl Crow	190
Boyz n the City	203	203	203	Commodores	108	Madonna	108	Alto	253	Top Gun	163	237	Sheryl Crow	191
Boyz n the City	204	204	204	Commodores	109	Madonna	109	Alto	254	Top Gun	164	238	Sheryl Crow	192
Boyz n the City	205	205	205	Commodores	110	Madonna	110	Alto	255	Top Gun	165	239	Sheryl Crow	193
Boyz n the City	206	206	206	Commodores	111	Madonna	111	Alto	256	Top Gun	166	240	Sheryl Crow	194
Boyz n the City	207	207	207	Commodores	112	Madonna	112	Alto	257	Top Gun	167	241	Sheryl Crow	195
Boyz n the City	208	208	208	Commodores	113	Madonna	113	Alto	258	Top Gun	168	242	Sheryl Crow	196
Boyz n the City	209	209	209	Commodores	114	Madonna	114	Alto	259	Top Gun	169	243	Sheryl Crow	197
Boyz n the City	210	210	210	Commodores	115	Madonna	115	Alto	260	Top Gun	170	244	Sheryl Crow	198
Boyz n the City	211	211	211	Commodores	116	Madonna	116	Alto	261	Top Gun	171	245	Sheryl Crow	199
Boyz n the City	212	212	212	Commodores	117	Madonna	117	Alto	262	Top Gun	172	246	Sheryl Crow	200
Boyz n the City	213	213	213	Commodores	118	Madonna	118	Alto	263	Top Gun	173	247	Sheryl Crow	201
Boyz n the City	214	214	214	Commodores	119	Madonna	119	Alto	264	Top Gun	174	248	Sheryl Crow	202
Boyz n the City	215	215	215	Commodores	120	Madonna	120	Alto	265	Top Gun	175	249	Sheryl Crow	203
Boyz n the City	216	216	216	Commodores	121	Madonna	121	Alto	266	Top Gun	176	250	Sheryl Crow	204
Boyz n the City	217	217	217	Commodores	122	Madonna	122	Alto	267	Top Gun	177	251	Sheryl Crow	205
Boyz n the City	218	218	218	Commodores	123	Madonna	123	Alto	268	Top Gun	178	252	Sheryl Crow	206
Boyz n the City	219	219	219	Commodores	124	Madonna	124	Alto	269	Top Gun	179	253	Sheryl Crow	207
Boyz n the City	220	220	220	Commodores	125	Madonna	125	Alto	270	Top Gun	180	254	Sheryl Crow	208
Boyz n the City	221	221	221	Commodores	126	Madonna	126	Alto	271	Top Gun	181	255	Sheryl Crow	209
Boyz n the City	222	222	222	Commodores	127	Madonna	127	Alto	272	Top Gun	182	256	Sheryl Crow	210
Boyz n the City	223	223	223	Commodores	128	Madonna	128	Alto	273	Top Gun	183	257	Sheryl Crow	211
Boyz n the City	224	224	224	Commodores	129	Madonna	129	Alto	274	Top Gun	184	258	Sheryl Crow	212
Boyz n the City	225	225	225	Commodores	130	Madonna	130	Alto	275	Top Gun	185	259	Sheryl Crow	213
Boyz n the City	226	226	226	Commodores	131	Madonna	131	Alto	276	Top Gun	186	260	Sheryl Crow	214
Boyz n the City	227	227	227	Commodores	132	Madonna	132	Alto	277	Top Gun	187	261	Sheryl Crow	215
Boyz n the City	228	228	228	Commodores	133	Madonna	133	Alto	278	Top Gun	188	262	Sheryl Crow	216
Boyz n the City	229	229	229	Commodores	134	Madonna	134	Alto	279	Top Gun	189	263	Sheryl Crow	217
Boyz n the City	230	230	230	Commodores	135	Madonna	135	Alto	280	Top Gun	190	264	Sheryl Crow	218
Boyz n the City	231	231	231	Commodores	136	Madonna	136	Alto	281	Top Gun	191	265	Sheryl Crow	219
Boyz n the City	232	232	232	Commodores	137	Madonna	137	Alto	282	Top Gun	192	266	Sheryl Crow	220
Boyz n the City	233	233	233	Commodores	138	Madonna	138	Alto	283	Top Gun	193	267	Sheryl Crow	221
Boyz n the City	234	234	234	Commodores	139	Madonna	139	Alto	284	Top Gun	194	268	Sheryl Crow	222
Boyz n the City	235	235	235	Commodores	140	Madonna	140	Alto	285	Top Gun	195	269	Sheryl Crow	223
Boyz n the City	236	236	236	Commodores	141	Madonna	141	Alto	286	Top Gun	196	270	Sheryl Crow	224
Boyz n the City	237	237	237	Commodores	142	Madonna	142	Alto	287	Top Gun	197	271	Sheryl Crow	225
Boyz n the City	238	238	238	Commodores	143	Madonna	143	Alto	288	Top Gun	198	272	Sheryl Crow	226
Boyz n the City	239	239	239	Commodores	144	Madonna	144	Alto	289	Top Gun	199	273	Sheryl Crow	227
Boyz n the City	240	240	240	Commodores	145	Madonna	145	Alto	290	Top Gun	200	274	Sheryl Crow	228
Boyz n the City	241	241	241	Commodores	146	Madonna	146	Alto	29					



BROADWAY'S BEST—Top stars who will shine at Billboard's 11th annual International Radio Programming Forum include the cast of "Ain't Misbehavin'"; upper left, "Grease," upper right, "The Magic Show," lower left, "I Love My Wife," lower right, and "Annie," at left below, Reid Shelton and Shelley Bruce, who are shown in the "Annie" picture are among the stars who will appear at a special luncheon presentation entitled "The Best Of Broadway."



PBS Will Beam Mehta & Serkin

NEW YORK—Public Broadcasting Service will televise a benefit concert of the New York Philharmonic conducted by Zubin Mehta Sept. 20 as a segment of its "Live From Lincoln Center" series. The event will mark the debut of pianist Rudolf Serkin, who will perform rethorn's Fifth Piano Concerto.

In many areas, PBS officials report, the concert will also be simulcast in 1980. Mehta, moving from his post with the Los Angeles Philharmonic, will be conducting the New York orchestra just six days after taking over as its permanent maestro.

KWIZ Eyes Variety Programming

Approaches 'Old Style' Of Shows With Musical Mix

By Ray Herbeck Jr.

LOS ANGELES—KWIZ-AM and FM in nearby Orange County are experimenting with broadening their demographic base by appealing to diverse musical tastes.

"We're looking at the old style of programming," explains owner and general manager Bill Weaver, who also programs the outlets. "We're taking specific shows and letting them play certain kinds of music."

Most recently, Weaver and music director Diana Kerchun developed "Disco Saturday Night," a five-hour program airing 7 p.m. to midnight and featuring charted disco hits by the Bee Gees, Donna Summer, Young Elliott, Tuxedo Junction, Heatwave, Chic and others. DJ Rick West hosts. It's quite a departure from the station's usual MOR approach.

"It's an obvious attempt to look into this disco phenomenon," says Weaver, who also programs and owns KLOK-AM in San Jose, Calif. "To my knowledge, it's the first disco programming in our area."

Weaver also is considering adding a country program to the AM side, plus other "specialty" shows, perhaps only 15 minutes' duration. "It's the idea of 'framing' something unique," he explains.

KWIZ now even frames its oldest with 20 seconds of production pre-cursoring the DJ intro, followed by one hit of the 50s or 60s. "We call it 'Nostalgia Time,'" he adds, pointing out the "show" lasts only about four minutes.

Similarly, Weaver has reactivated the concept of listeners voting on new singles. Called "Rate A Record," KWIZ frames each new re-

lease with as much background information as possible. "If there's strong reaction," says Weaver, "we'll play it several days."

On the FM hand, Weaver is attempting another unusual approach to programming. He calls it "contemporary beautiful music" and admits he's having difficulty in finding enough cuts.

"We're trying to appeal to all ages from 18 on up," he says, "but without relying on the instrumental formulae so often associated with beautiful music." For instance, KWIZ-FM would not play "Take It Easy" by the Eagles, whereas "Soft Rock" KNX-FM in Los Angeles would program the cut regularly.

"We'd be more likely to air something softer by Barry Manilow or Neil Diamond," explains Weaver. "We use a lot of album cuts, consequently, but it's hard to find the right kind to fit this idea."

He says there's a great deal of disagreement over what constitutes a "soft rock" sound, as indicated by the difference between his own outlet and KNX-FM. "We're trying to sound contemporary," he says, "but also make it more like a 'good music' station."

Elvis On N.Y. TV

NEW YORK—Metromedia's WNEW-TV New York will mark the first anniversary of Elvis Presley's death with a Presley film festival Aug. 14 to 20.

Showings at 11:30 p.m. will include "Girls, Girls, Girls," "King Creole," "Blue Hawaii," "Roustabout," "Tickle Me," "Flaming Star," and "G.I. Blues."

Weaver believes in developing new ways of doing old-style radio—locking into different elements to construct a format, and avoiding a "one sound" approach. "I think that people can accept and enjoy different types of music on one station," he says. He points to KWIZ-AM and FM ranking number one in Orange County for ages 25-49 among outlets there.

However, he does face a difficult promotion task in trying to appeal to such a wide variety of listening audiences. He's considering solving the problem with a catch phrase: "KWIZ Gives You Everything."

Rural Radio In France Goes Disco

PARIS—With the sole official radio network in France, France Inter, showing little interest in the hugely-commercial disco music as programming material, radio stations on the French frontier are playing up the music style to the obvious benefit of the record companies.

Radio Andorra has started a peak-hour 60-minute show featuring disco music and including a disco chart. Europe No 1 has introduced a program "Hit Parade Des Clubs" which runs through the week, devoted entirely to discotheques and relevant charts.

Radio Sud has initiated "Show Business" which runs a total 2½ hours daily and is built round latest disco hits.

CBS Confab Wields Down

Continued from page 10

strength since "at any given moment an artist of the most diverse background can add his success to ours." Ellis said that if there is any trend in pop music today it is toward simplification, and he said in the next year the company will "select to the rock 'n' roll stars' section."

He quoted Crauso, who had earlier declared "the future of Columbia Records is in rock 'n' roll." At the same time, Ellis said, the company would not neglect black music, jazz or pop.

"If we have a weakness in any area, it is in the field of disco and green rock. This is no surprise to us, since we set high standards for all artists joining the Columbia label. None of us has a great interest in using a record to our label, but if the right disco or pre-teen artist comes along, we will sign him," said Ellis.

Frank Mooney, in his speech, said the next major innovation "and it is on the horizon now is bar coding. This will have a positive improvement on our industry, as important

an effect as it already has had on food and other packaged goods."

In a speech earlier in the week, Don Simpson, who presided over the staffers that music is "fusing itself together in every imaginable way and you must not work from pre-conditioned musical formulas that do not permit new creative opportunities to enter."

Tony Martell, vice president and general manager, CBS Associated Labels, in his speech pointed out that this year his labels are having their first year's conventional singles, with singles dollar 60% up this year over last.

Larry Harris, vice president and general manager, Portrait Records, said that Portrait, after two years, is well on its way to meeting the goal he set last year's conventional singles, "one of the six most successful record companies in the U.S. by 1979." He said Portrait would continue signing superstars, he said, "but the company that does not sign new artists is a bank, not a record company. And Portrait is a record company, not a bank."

Mogull & ELO In 2 Units

Continued from page 87

CBS Records, filed in the action, states that he did perform a claimed standard industry sampling procedure of the albums turned over to CBS, and the defendant's valuation of the 1.14 million records held that 77% of the total were unrecapable. Of that total, 625,000 were "Out Of The Blue" albums, where the defendant was defeated.

Nimroshi reported that he visited the UA warehouse in St. Louis with Aji Rajahana, CBS Terre Haute plant manager, where he observed what he said that explained the quality deficiency.

He said he saw almost all the CBS stacked horizontally, where in CBS' experienced record centers are stacked so that records are vertical in the cartons. Pallets had been placed one on top of the other and many cartons were broken and crushed, so the weight of upper pallets rested directly on cartons below, causing the warpage, he said.

In a deposition from Arden, the ELO personal manager, he states that he has employed a number of domestic UA distributors to query them as to returns made after March 31, 1978, of the "Out Of The Blue" album to UA.

He said a reported total of 167,238 albums including the following individual returns: Dallas, Phoenix, 15,700; Pickwick, Dallas, 18,000; Miami, 4,000; Western Mer-

chandise, Denver, 18,820; and Zamoiski, Baltimore, 110,000.

In a deposition, Walter Dean, CBS executive vice president, states that Dave Neckar, production chief for UA, telephoned him July 5, 1978, that the UA ELO inventory was 690,000 albums. He said that he and Neckar had discussions that the albums Mogull was offering to sell belonged to CBS as part of the inventory sold to UA to Jet. Mogull disagreed. He said that he had no direct distribution, after March 31, 1978. Dean also stated that Mogull indicated clearly that dumping the album was the only alternative to a buyout by CBS.

Lanny Lee, president of Merchants Music Consultants, a New York cutouts firm, in a deposition, argued the value to an artist in surplus return sales. He said the lower price deflection offered introduced a buyer with less spending money to an act he ordinarily could not buy as a full-price merchandise.

He said the "Out Of The Blue" album was out for some time at full price and that the artist would benefit from its sales now as a cutout. He pointed out that he did not return advantage of a cutout to the artist.

Neckar, in a deposition, claims that it is his experience as a production executive that the sampling program was not a question of CBS' industry standard, but rather used by the military in purchasing.

He says the 2.5% sample factor used by Nimroshi is far below the accepted sample percentage used in the industry to test deficiencies.

His experience says a 10% defective sample is significant and calls for sampling every carton from the record company's sample.

His experience says that he did not receive one quality complaint from a distributor on the ELO album in question. UA's horizontal stacking of cartons is acceptable in the industry, Neckar believes the rest. He claims returns were in the St. Louis warehouse only a short time and records could not get bowed in that period of time.

George Boyle, financial vice president of UA, declared to the court that if UA dumped the ELO albums, that would be sold through normal retail channels. He said that UA would not, but rather through thrift bins in Kmart and Thrifters stores. He said that his buyers never buy at full price.

There's industry speculation about the new prefix on the upcoming Boston album. Will be the first one that CBS ups to \$8.98 here. Christmas? Jon Landau, Bruce Springsteen's producer is now in a managerial position. Landau is a key to the future, well to departing CBS Records-conventioneer in Los Angeles. CBS's party will be in San Francisco in July.

NBS is mulling a 1-cent increase per disk for custom LP pressing. Ed Portnoy, founder and president of West Coast operation in either Compton or Gardena, Calif. - Barrie Bergman, president of the Record Bar chain, named director of the Durham branch of the First Union National Bank. His father, chairman of the bank, was recently appointed a board member of a rival bank in the city.

Automatic Records is mounting its first sales program. "The Pop Rocks" promotion offers free goods with an increased return allowance both for the LP, and the "Down On The Boulevard" EP. The program is run with Jim Records. California Music one-stop is low balling \$7.98 LPs at \$4.50 via print ads in New West magazine.

Doubleday is publishing "The Boy Who Dared To Rock: The Definitive Story" by Paul Lichter. The 300-page \$7.95 paperback was set for release last summer but was rescheduled following the singer's death. Lichter claims to be the world's largest dealer of Presley memorabilia by mail-order. He is moving from Mercury to RCA.

For those who like to sing the show, but can't remember the words, *Singin' Sam Shoner* songs has the answer. The company debuted at the recent Chicago Giftware Show a series of plastic cards which are attached to a bathroom tile and which contain the lyrics. So far the series is limited to 32 public domain songs, and the company promises to add a repertoire of rock, soul, big band, and country tunes to the list. Publishers take note.

Delmark Records is increasing its list to \$7.98 with its August release *Joe McHugh's Jazz College*, an all-night jazz program, was yanked off Chicago's WCFL in favor of the Larry King syndicated talk program. RCA is releasing the LP soundtrack of the Woman Called Moxy CBS-TV special, which is prior to the feature's fall airing. Van McCoy and Coleridge Tyrone Perkins wrote the score. Two singles are also planned.

Records in the fall. Teddy Pendergrass will follow his scheduled concerts at the Shubert Theatre in Philadelphia on Friday (11) and at Avery Fisher Hall in New York on Sept. 2 with two special midnight performances. The shows will be aired on CBS-TV tomorrow, the ultimate male ego trip.

EMI America had a signing-album when it inked the J. Geils Band recently. The company commissioned the M.V. Provincetown to circle Boston Harbor with 600 guests aboard while the ceremonies took place.

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commercially available, copyrighted (and highly susceptible) poster.

The labels also taking road spots in the act to augment their "buyers. Ladd has made one or two brief in-person appearances, but like Epic with Carter, Capitol has neglected the security problems of its superstars.

With Krusty & Jimmy McNichols, RCA is taking the teens to specific markets for in-person promotion. The strategy has been devised in the face of what the McNichols management team, Amron, Halpern & Margo, acknowledges is a "difficult" radio situation.

Amron believes the resistance is not necessarily due to the youngsters' in-stardom, but to stations' feeling that they appear only to teens and sub-teens.

Promoters so far have been in Boston, Florida and New Orleans may follow. Tying in with local movie house chains, putting posters in the lobbies and giving away tickets for the features like "Grease" and "Jaws II."

There have also been link-ups with radio stations and retailers. In Florida, for instance, Jimmy McNichols is scheduled to perform at two Orlando stores, one at the Atlantic and Bill Baer Music. In a co-promotion with WJW-FM

Inside Track

The new ASCAP line of Performed Compositions, which lists some 240,000 ASCAP licensed works, can be purchased from the ASCAP Dept. of Public Relations, One Lincoln Plaza in New York, Price \$15.25. You may also purchase the line in a logo with the ASCAP logo in new Avery. ... *Flora Purim's* deportation hearing has been cancelled while the government considers an application for "non-priority" classification. ... *Flora Purim's* deportation hearing has been cancelled while the government considers an application for "non-priority" classification. ... *Flora Purim's* deportation hearing has been cancelled while the government considers an application for "non-priority" classification.

Spiriti & Associates, a new company headed by Don Summer, has acquired a part interest in three music publishing affiliates operated by QCA Records Inc. with headquarters in Cincinnati. The three are: Korumat Music (BMI), Redmark Music (SESAC) and Blumet Music (ASCAP). Expect a new LP from Frank Sinatra in the near future. His last, "The Main Event," Reprise, was released several years ago. ... *Alan Sieney*, a California state legislator, has been appointed chairman of the Arts Task Force of the National Conference of State Legislatures. ... *Members of the state's first jazz award that went to Benny Goodman.*

Gay Davis Pell and his "Pren Conference" group plays Donte's in North Hollywood, Calif., Monday (1) with a program of all Lester Young tunes. Pell and his new group will also cut an LP of Prez's works for Gene Shyne's GNP-Columbia label. ... *Members of the state's first jazz award that went to Benny Goodman.*

Barry Manilow's summer tour pulled a reported gross of \$3.5 million, not including his current (3-16) Las Vegas stint at the Riviera Hotel. The singer/songwriter recently presented him with a 102-foot, 4000-watt "fan letter." ... *Lorna Luft*, Liza Minnelli's half-sister, has released a single "Lorna Luft" on the RCA label. ... *Are the Runaways*, the new group, planning a switch in labels? ... *Cal Calaway's* update of his old classic "Minnie The Moocher" will be released in both a long and short version for DIs. It's the first of a new series of updates. ... *Madeline Turner's* recent trek to Dubai on the Persian Gulf for the country's first attempt at producing a television special was acclaimed a success, although the group cut one of its numbers on location in 138-degree weather. The Arabs were not so conscious. One set alone cost a \$100,000 price tag.

Bill Graham and Epic Records will help launch a 15-minute feature film documenting the career of up-and-coming *Edie Money*, which has been in the works for years under the direction of *Michael Mason*, a San Francisco film maker.

Chrysalis Ships Tri-Fold Units

LOS ANGELES—Chrysalis is making available to its distributors and dealers in-fold display units for merchandising purposes, according to national sales manager Stan Layton.

Measuring 41 inches by 71 inches the display unit has the advantage, indicates Layton, of allowing a display to be pre-assembled, folded away and easily transported from one store to another.

The finished display board has room for a poster, album jackets, pictures and streamers containing limited about two dozen items.

Layton adds that the tri-folds are applicable for both retail in-store and window display but can also be utilized at the one-stop level.

Labels Turn TV Talents To Records

For Donny Mont, Venture "is re-zoning in on the young audience, without necessarily going teenybop," says Tony Camillo. ... *Donny Mont*, Venture "is re-zoning in on the young audience, without necessarily going teenybop," says Tony Camillo. ... *Donny Mont*, Venture "is re-zoning in on the young audience, without necessarily going teenybop," says Tony Camillo.

Most, brought to the fledgling label by publicity director, Gloria Seidman, has recorded for United Artists. Camillo claims his vocal talents are suited to a broad range of repertoire, embracing rock, MOR and country.

Camillo produces Most himself, and the other is star in a similar, season-based band. Ladd produced by Gary Klein, Carter by Vini Poncia and the two McNichols by Phil and Mike Margolis.

Main problem for V is star is fitting rehearsal and performance in with their demanding filming schedules.

Most will apparently do it when he can, Carter has already appeared in Vegas (to generally favorable review) and McNichols hope to do live shows early in the new year. Ladd's stage debut is yet to be fixed.

All will benefit from TV exposure when their respective shows run this fall, of course, although many view the move to RCA as a sign of conjunction between TV talent and full-time recording artists—that does

tion which the labels are so delicately handling this summer.

The history of it thespian goes on disk is checked in recent years. ... *Donny Mont*, Venture "is re-zoning in on the young audience, without necessarily going teenybop," says Tony Camillo. ... *Donny Mont*, Venture "is re-zoning in on the young audience, without necessarily going teenybop," says Tony Camillo.

Yes, David Soul of "Starsky & Hutch" has enjoyed substantial hit on Private Stock, and John Travolta—another regular of "Welcome Back to the Fold"—has gained only moderate success for his ABC outposts Gaby Kaplan, also of "Knots," went in record for Elektra, but didn't tap the potential.

So, in fact, is set to record again with producer Jim Mason at First Avenue and more than a slightly heavier rock sound than his previous efforts. His label, Private Stock, has also signed up Barry White from the syndicated "The Brak" series, with a release due soon.

Another contender is Liza Minnelli of "Tabitha," who will be joined by Kristine W. and producer Michael Lloyd in the coming months.

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